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SUCCESS CROWNS "RIP VAN WINKLE" AT ITS PREMIERE

De Koven's Setting of Mackaye Text Based on Famous Irving Story Evokes Immediate Enthusiasm in Chicago—American in All the Details of Its Production—Work is Tuneful and Romantic in Character—Gallucci's Leavetaking and Garden's Return—"Pelléas" Admirably Done—Concerts of the Week

Bureau of Musical America,
Railway Exchange Building,
Chicago, Jan. 3, 1920.

THE world première of Reginald De Koven's opera "Rip Van Winkle," with a cast of American singers for the most part, taken in conjunction with other features, made this a singularly interesting week.

Though Reginald De Koven has not been a resident of Chicago for a number of years now, he may still be claimed by Chicago as one of its composers, and as he substantiated that claim himself last Friday evening in a curtain speech by asserting that "The Begum" and "Robin Hood" both had their premières in Chicago, so his grand opera, rather the folk opera founded on the Washington Irving story of the legend of "Rip Van Winkle," came to its world première also last Friday evening in Chicago at the Auditorium.

This makes the third operatic composition by Chicagoans put forth by the Chicago Opera Association this season, and all of these works were crowned with flattering success, the De Koven opera proving the climax to this trio of dramatic musical compositions.

The commission given Mr. De Koven last winter by Cleofonte Campanini thus came to realization in the production and performance of an American opera founded upon an American subject and created by both an American librettist, Percy Mackaye, and an American composer, Mr. De Koven, and also in the fact that it was sung in English with several members of the cast Americans.

Then also the scenery and stage settings and the costumes were all designed by an American artist, Peter J. Donegan, and the opera was conducted by Alexander Smallens, an American.

The opera and its performance mark another milestone on the rugged road toward the final goal of having grand opera sung in English in this country.

Mr. De Koven's opera is a delightfully tuneful work, light in construction, though romantic in character. Several typically American turns of melody and rhythm abound in the score.

Varies Slightly From Original Tale

Slightly varying from the Irving story and also from the Jefferson-Boucicault play, the book of the opera by Mr. Mackaye is somewhat modified in that an extra personage is introduced to lend added interest in the love story. *Peterkee*, a younger sister of *Katrina*, is added; she is a lovable, childish character in the first two acts and becomes mature later. She goes up into the mountains with *Rip* to join the merry crew of *Hendrik Hud-*



TOSCHA SEIDEL

Photo by Arnold Genthe

One of the Most Brilliant Members of the Auer Group, Who Occupies a Distinguished Place in the Ranks of Present-Day Violinists (See Page 4)

son's "Half Moon," but while *Rip* remains there for twenty years, she descends immediately, bringing with her a magic flask which she preserves until *Rip* returns after twenty years. Then the flask's contents restore *Rip's* youth and he marries her instead of *Katrina*.

Here is a story right from the folk lore of America, and (to the writer's mind) the right kind of material for American music drama. It is at least equal to many a folk tale utilized by European composers for opera texts.

The work achieved an instantaneous success both with its text and music.

While it is consistently interesting there were apparent at this first production some slight halts and discrepancies, which later careful editing will surely eliminate. As in all grand operas there will be found, no doubt, some places which could be blue-pencilled with good advantage to the conciseness and rapidity of the action.

The scoring is clever, and while not harmonically abstruse nor intricate, is sonorous and sounds well. Especially good are the interludes between the acts and scenes and also the finale of the first act, which brings out a vocal quintet of notable musical value.

Rip Van Winkle was impersonated by Georges Baklanoff, the Russian baritone,

who gave a dramatically impressive and a musically effective reading of the vocal part. His English was clear and, as with most singers who articulate carefully, the text came forth as smoothly as that of any other language.

Evelyn Herbert, the young American lyric soprano, was the *Peterkee* and made a rollicking, likable ragamuffin at first and later a very pretty and romantic maid. She sang with exceedingly pleasing vocal quality, her light voice possessing a silvery timbre.

Edna Darch was the shrewish *Katrina* and managed her rôle with skill and accuracy. She also looked well. Emma Noe did some good singing as the goose-girl, Dufranne was a resonant *Hendrik Hudson*; his enunciation deserves special mention; Huberdeau was good as *Vedder*. Cotreuil, Nicolay and Warnery completed the cast.

The work marks a decided stride toward a consummation wished for by many musicians in this country, of having opera sung in the vernacular as a start towards the creation of a genuine school of American opera by our own composers.

Monday evening brought a repetition of Bellini's "La Sonnambula," in which

MRS. HAMMERSTEIN AND GALLO TO GIVE OPERA IN NEW YORK

Widow of Famous Impresario and Head of San Carlo Forces Will Dedicate Oscar's Manhattan as Permanent Home of Opera, Beginning Next Fall—Chicago, Beecham, Carl Rosa and Other Visiting Operatic Organizations Will Hold Forth in Thirty-Fourth Street Building

HAD Oscar Hammerstein not died, there is no doubt that the Manhattan Opera House would again have become an important factor in the operatic world in America, for he had already laid plans to that end shortly before his death. Since his decease, there have been various rumors concerning the use to which the theater would be put when Morris Gest's lease on the property expires on Sept. 1, next, but not until Jan. 3 were arrangements completed which will restore the Manhattan Opera House to the use for which it was originally intended.

Mrs. Oscar Hammerstein, widow of the impresario, into whose possession the property reverts on the expiration of Mr. Gest's lease, has been approached by persons interested in various theatrical and musical enterprises and has even had an offer for the building from a firm that wished to convert it into a warehouse. All these Mrs. Hammerstein has flatly refused as she felt it a duty to carry on her husband's plans. In consequence, there was incorporated in the State of New York on Jan. 3, for a period of ten years, the Temple of Music, Incorporated, the two members of the firm being Mrs. Hammerstein and Fortune Gallo, the head of the San Carlo Opera Company.

It is not the intention of the new firm, for the present at least, to have a resident opera company at the Manhattan, such as Mr. Hammerstein had from 1906 to 1910. The house will be used exclusively for grand opera but this will be given by various companies which will follow one another. The season will open on Labor Day, Sept. 6, which happens by coincidence to be Mrs. Hammerstein's birthday, with Mr. Gallo's grand opera company which will play an engagement of about six weeks, after which his Opera Comique Company will be heard. Following this, either the Beecham Opera Company or the Carl Rosa Company from England, or both, in succession will take possession of the house. Arrangements with both of these organizations are now in progress. It is understood that the "popular-priced" scale, as now understood, will prevail.

In the case of the Beecham and Rosa companies an exchange will probably be made, the chorus and orchestra of the companies to stay each in its own country and the soloists to cross the ocean. Only the necessary scenery, too, will be transhipped. Thus, the Beecham soloists will sing here with the Gallo-Hammerstein chorus and the American company will do similarly in England.

Furthermore, it is more than likely that after this season the Chicago Opera

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MRS. HAMMERSTEIN AND GALLO TO GIVE OPERA IN NEW YORK

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Association will play its annual New York engagement at the Manhattan instead of the Lexington. Fortune Gallo is prominent among the probable successors of the late Cleofante Campanini, but whether he is appointed or not, the process of elimination leaves the Manhattan as the only house available for grand opera. The Lexington Theater has been bought for a "movie" house by the Fox interests, and the Century Theater (originally the New Theater), as was recently learned, passing at the end of next season into the hands of a building corporation who will either convert the present structure into an apartment house or tear it down and erect an apartment building on the site.

The Manhattan will be entirely redecorated throughout. The present electric sign, "Manhattan Opera House," will be replaced by one which will read: "Oscar Hammerstein's Manhattan Opera House." A life-size portrait of Mr. Hammerstein, which will hang in the lobby, is now being painted by Baron Arpad Paszthory, and a small replica of the portrait by the same artist will be placed in the box at the left of the stage which Mr. and Mrs. Hammerstein always occupied during the former grand opera seasons there. The roof auditorium, which has been unfinished since the house was abandoned by the late impresario, will be completed, though its ultimate use has not yet been decided upon.

Mrs. Hammerstein has had a large offer for the roof for musical reviews, but has refused it.

It is probable that Sunday afternoon orchestral concerts at popular prices with prominent soloists and guest conductors, will be given there. Negotiations with Nahan Franko have already been opened with regard to this point.

Associated with the venture, as secretary to Mrs. Hammerstein, will be George Blumenthal, who was connected with her late husband in various enterprises for twenty years.

LEGION FEARS 'PROPAGANDA'

"Americanism Commission" Demands that U. S. Forbid German Music

WASHINGTON, D. C., Jan. 7.—The "Americanism Commission" of the American Legion, headed by Commander D'Olier, now here, has received a telegraphic communication from the executive committee of the organization emphasizing the stand of the Legion against the production of German opera and concerts by German or Austrian artists. The commission is requested to place this action of the Legion before the Department of Justice and other authorities here and to make the protest as strong as possible. The following is the text of the American Legion's telegram:

"We do heartily indorse the stand of those American Legion posts and individual members of the Legion who have publicly protested against scheduled performances of German opera and public performances by German and Austrian artists, and who have taken action against enemy sympathizers who were organizing ostensibly for the purpose of affording relief to the civilian population of enemy countries, but in reality for the purpose of organizing and spreading anti-American propaganda. We do further commend the actions and attitude of said posts and individual members as being the exemplification of the pronounced policy of the American Legion."

A. T. M.

New Haven Orchestra Pays Tribute to the Late Prof. Parker

NEW HAVEN, CONN., Dec. 19.—Members of the New Haven Symphony, including many who were charter members of the organization at its formation twenty-six years ago, participated in an impromptu memorial service for their conductor-emeritus, Dr. Horatio William Parker, who died Dec. 18.

In memory of Prof. Parker, David S. Smith, the conductor, led the orchestra in Beethoven's Funeral March from the Third Symphony, and at its conclusion the members of the orchestra stood with bowed heads while "Taps" was sounded.

A. T.



Fortune Gallo, Who Will Be Associated With Mrs. Hammerstein in New York's Newest Operatic Venture



Mrs. Oscar Hammerstein, Widow of the Celebrated Operatic Impresario

French Mission in Vienna Feeds 5,000 Austrian Opera Employees

VIENNA, Dec. 24.—Food for the employees of Vienna's two state-aided theaters, the Opera and the Burg Theater, will be provided by the French mission in this city, according to announcement. Commenting on this decision, the *Neues Tageblatt* says this assistance is of importance, as the personnel of the two playhouses numbers nearly 5,000 persons. "Behind it we see the Comédie Française aiding its Vienna sisters," the newspaper continues. "Bizet's *bâton* salutes that of Mozart. We are grateful for this chivalrous and loving act."

Grace Kerns Recovering from Accident

An unfortunate ending to a successful appearance was Grace Kerns's mishap in Pittsburgh where she sang last week in the performance of "The Messiah" with the Mendelssohn Choir. Miss Kerns was about to go through the gate at the railroad station to take the New York train when a portion of the ceiling fell and just missing her head struck her on the shoulder causing a severe shock and intense pain. The plucky little singer insisted upon being put on the train instead of being taken to a hospital, so a doctor was hastily summoned to board the train with her and look after her injury. Upon her arrival in New York she was immediately taken to her home, where she is now recovering from the experience.

Former Chicago Critic to Manage Wolfsohn London Bureau

It was reported in New York this week that Frederick Donaghey, formerly music critic of the *Chicago Tribune*, has been selected as manager of the office which the Wolfsohn Musical Bureau will soon establish in London. John T. Adams, Jr., associated with his father A. F. Adams in directing the Wolfsohn Bureau, will sail for London next week to complete plans for the new branch.

WHY D'ALBERT FLED BERLIN PRODUCTION OF HIS NEW OPERA

The Inside Story of Why the "Bull of Olivera" was Abruptly Dropped from State Opera's Répertoire—Era of Musical Scandal in the Capital—Intrigue and Rival Factions—Opera and Its Argument Typical of d'Albert

Berlin, Nov. 18, 1919.

MUSICAL Berlin is passing through an era of scandal. The boycott of Richard Strauss, of which I sent you full particulars, is still one of the foremost topics, and now we again have a fresh scandal, which is being much discussed in the daily papers. The next from the last opera by Eugen d'Albert, produced in Leipsic during the war, the "Bull of Olivera," (which was written immediately before the "Revolution Wedding" recently discussed by me), was to have been produced months ago by the Berlin State Opera. The reason why the performance was postponed was said to have been that shortly before the last rehearsal the orchestra refused to play a piece, in which French uniforms appeared on the stage. This was, however, not the real reason, as the Germans, who have always had a sense of historical facts, have, during the whole war, never objected to other operas, in which French uniforms of the Napoleonic age appeared; another curious fact was that in Mayence, a German city at the present occupied by the French, the above-mentioned opera by d'Albert was prohibited by the French commandant because the opera, playing at the time of the Spanish War, represents the French as an occupation power, and a conspiracy against them forms the nucleus of the whole play.

Without any political intentions this opera had, now, after the great success of d'Albert with his last opera, been put on the Berlin stage, but something unheard of happened. Eugen d'Albert, who had been personally present at all rehearsals, suddenly left the performance and wrote a letter to the editors of the daily papers saying that he could not cover such a distortion of his work with his presence. In reply to this accusation the manager of the state opera, Max von Schillings, explained that d'Albert had spoken to him after the first act of the opera, and had not mentioned a word of his intention of leaving the house and raising any objection against the production of his opera. In consequence of such behavior of d'Albert the opera was dropped from the repertoire. In a second article in the papers, by which he tried to appease the excitement caused by his action, d'Albert corrected his first words in so far as he did not want to harm anyone innocent. He said that he had used the word "distortion" because he, as composer, could not admit that the chief part, the *General*, was spoken for the greater part. Hereby the part of *Napoleon*, which was merely a spoken part, lost, toward the end of the play, its main effect. Your correspondent spoke to d'Albert shortly before his departure for Copenhagen, and the composer told me that my information concerning the origin of this matter was correct; the case is, actually, quite different than the newspapers described it. As he did not wish to create a great affair, d'Albert wished that his information should be treated as confidential, as he did not think the present moment a suitable one publicly to express his opinion on the untenable conditions in the Berlin State Opera. Therefore, in view of my promise to d'Albert, I can only state what I have heard from other well-informed sources. For doing this, I must go back for some time.

When on Nov. 9, 1918, the Imperial Government in Germany broke down, the half military, half dilettante system of management at the Court Opera, the traditional supporters of which were the Hülens family, also broke down. The Imperial theaters had until then been a sort of art-barrack yard, on which the nine Muses had to parade to the greater honor of the Hohenzollern dynasty. With the Republic the right of artists to self-

rule was proclaimed, but it became more and more apparent that the German operatic artists did not understand how to rule themselves. The artists' council indeed has succeeded, after much plotting and scheming, in bringing about a sort of election, at which Max von Schillings was elected over Dr. Mink, but the *affaire d'Albert* has proved very obviously that Schillings, who week by week shows himself as a very feebly talented conductor in Berlin's concert life, is not the proper man to manage the State Opera. Schillings, previously general musical manager in Stuttgart, is a typical representative of the *ancien régime* of whom no one, and least of all the Stutgarters themselves, understood that just he should be called to take over the management of the Berlin State Opera. The *Schwäbische Tagblatt*, a Stuttgart paper, had published a very remarkable booklet, "Behind the Scenes of a Royal Court Theater," concerning Schillings and his management. This booklet was based on actual facts. It was Frau Kemp who sang the chief female part in d'Albert's opera, although (as the writer of the original play, Heinrich Lilienfein, explained to me) she is by no means physically suited for this part, notwithstanding the fact that she is otherwise an excellent actress. But the splendid bass, Micael Bohnen, who had to sing the part of the *General*, declared that this partner did not suit him, and wished to see the both handsome and talented Vera Schwarz in this part. As Herr von Schillings could not very well take the part away from his friend Frau Kemp, Bohnen, obviously in rage over Frau Kemp, gave on the evening of the first performance, the part in such a manner, that he almost crowded like a raven. D'Albert could not stand such conditions and flew. He complained that the new scenery, which Von Schillings for the first time had inspected forty-eight hours before the performance, had, in the last moment, been replaced by old ones, so that the whole was brought to a lower level. Another point is that Von Schillings is an intimate friend of Richard Strauss, and that Strauss had, as it is said, used his utmost influence to get Schillings into his present Berlin position, whilst d'Albert, by his great success in Leipsic (compared to the failure of the "Woman Without a Shadow") had enraged the Strauss party.

The consequence appears to be a direct break between d'Albert and the Strauss party; d'Albert has withdrawn his last opera, which had already been acquired by the Berlin Opera, and has given it to the rival establishment, the Charlottenburg Operahouse. This new work, "The Revolution Wedding," is much better even than the "Bull of Olivera," which I shall now describe.

After the drama by Heinrich Lilienfein, bearing the same name, the clever Vienna librettist Richard Batka wrote the words, which, although greatly coarsening the original drama, yet found the approval of d'Albert, who is a devoted follower of "Verisme." So, as the actions follow each other, without any motivation, they are indeed the contrary to real life, and only a melodrama. The *Bull of Olivera*, the real, famous fighting bull, has been killed by the occupying French. A conspiracy, under the leadership of the *Marquis of Barrios*, intends to destroy the French in a sort of "Sicilian Night," but this conspiracy is frustrated in the last minute by the one-eyed General *Guillaume*. The only, delicate son, who is mixed up in the conspiracy, being condemned to death, the Barrios family can only save themselves by the aid of the daughter *Juana*. Although she loves another man, *Juana* herself, threatened with death, is forced to marry the one-eyed monster, and now the voluptuous General himself becomes the "bull," which is worried to death by *Juana* and her friends, after all the rules of the noble bull fighting. Only one who has seen the Spanish bull-fights can grasp the refined professional knowledge, employed by *Juana*. But, at the moment, she thinks herself certain of her victim, when she demands the last, the betrayal of *Napoleon* by him, the fatally struck "bull" rises again, and gores his beautiful torturess. Her corpse convinces *Napoleon* of the *General's* faith, which he had already begun to doubt, and he says the sentimental words: "She was beautiful. But she was dark. One should love fair women only." *Quod erat demonstrandum*. Ever since his success with "Tiefland" d'Albert has composed only such subjects, mixtures of voluptuousness and cruelty, subjects of which he expected a special theatrical effect. Indeed, the play will, the first time, produce a certain tension, but the effects gradually blunt, and what was to be the climax of tragedy, becomes involuntarily comic.

EDGAR ISTELE

SUCCESS CROWNS "RIP VAN WINKLE" AT ITS PREMIERE

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Galli-Curci and Tito Schipa made a superb operatic team. The same cast which was heard in this opera before again co-operated in putting forth an excellent ensemble. De Angelis conducted.

The opera was preceded by Carpenter's ballet-pantomime "The Birthday of the Infanta," given for the third and last time this season in Chicago. Its refined and exotic scenery, its grotesque story and music, and its highly picturesque and artistic costumes and dances made a deeper impression than at its former representations.

Again was the dancing and miming of Adolf Bolm a high point in the production, and he, as well as the composer and Robert Edmond Jones, the painter and designer of the scenes and costumes, and Ruth Page, cast as the *Infanta*, were called before the curtain number of times at its conclusion.

Puccini Tryptich Repeated

Edward Johnson, Dorothy Jardon and Carlo Galleffi make the first of the Puccini trilogy, "Il Tabarro," an absorbing and thrilling work with their graphic acting and the singing of their respective rôles.



Act III, Scene 3, from DeKoven's "Rip Van Winkle"

formance of the opera company, and as good measure the prelude to the second act and the first scene of the same, from

gave Mme. Galli-Curci one of her most winsome and lovable rôles. There is much melody and coloratura music in the vocal

were the marvel of the vocal experts as well as the general musical public. Not, however, alone in the Donizetti opera but in the "Dinorah" section (that remarkable vocal test, the Shadow Song), did she surpass all her former manifestations of vocal supremacy.

She was given a great ovation after the opera.

The rest of the cast, Tito Schipa as *Ernesto*, whose singing has gained artistic verity and finish of style; Trevisan as Don Pasquale, a buffo characterization of extraordinary merit, and Rimini as *Dr. Malatesta*, a sonorous and resonant singing rôle, were eminently satisfactory, and Marinuzzi earned for himself a great outburst of applause after his direction of the overture, which he gave with colorful tone shading and with elasticity of tempo.

The capacity audience displayed its enthusiasm by frequent salvos of applause.

"Pelléas" with Mary Garden

New Year's evening marked the return of Mary Garden into the roster of artists and in Debussy's masterpiece, the lyric drama of "Pelléas et Mélisande," she again proved the predominant figure. Her magnetic personality, her dramatic gifts, her artistic sense of costuming and her grace, all combine to the perfect visualization of a *Mélisande* as Maeterlinck himself had conceived.

She made the mystical, imaginative heroine a picture of poetic conception, and her delivery of the elusive music, its intonation and its many modulations of mood and emotion were again brought forth by her with remarkably vivid effect.

The cast was the same as that heard here two years ago, excepting that Marie Claessens sang the rôle of *Genevieve* instead of Louise Berat. Dufranne and Huberdeau, with Miss Garden, were the respective creators of their rôles in

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Act II, Scene 2, from DeKoven's "Rip Van Winkle"

In "Suor Angelica," Rosa Raisa has one of the most grateful and also one of the most difficult dramatic soprano rôles in all operatic composition, and she again made this part particularly her own. She was in very good voice and her powerful organ rang out clear and true above the heavy orchestration.

Cyrena Van Gordon has one scene of length and interest as the *Princess* and she made this a telling part of the work, and Louise Harrison Slade, the Chicago contralto, likewise showed a remarkable aptitude for operatic répertory in the rôle of the *Abbess*.

Others who shared in the cast were Dorothy Follis, Emma Noe and Edna Darch.

The last of the three operas, "Gianni Schicchi," brought forth again Galeffi and Johnson, the former accentuating his good work in a comedy rôle, and the American tenor showing his versatility in a romantic characterization. Here also were heard to good advantage Evelyn Herbert, whose light, lyric voice negotiated with fine style the love music in the opera, and Marie Claessens, Pavloska, Sharlow, Arimondi, Defrere and Nicolay, all of whom contributed to the comedy elements of the work.

Conductor Gino Marinuzzi continues after six weeks to impress with his remarkable memory and musicianship. He conducted and dominated every moment of the evening the entire ensemble.

"Don Pasquale," Donizetti's comic opera, was the New Year's Eve per-

Meyerbeer's opera "Dinorah" were added for the final appearance of Galli-Curci for this season. She will rejoin the company during its stay in New York City, later this month. The part of *Norina*

part, and the great diva plays it with coquetry and daring mischief, almost making the character a soubrette part.

She sang with unusual fluency of voice and her embellishments and fioritura



Act II, Scene 1, from DeKoven's "Rip Van Winkle"

SUCCESS CROWNS "RIP VAN WINKLE" AT ITS PREMIERE

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France, when the opera was first performed, and naturally were again at their pinnacle of artistic accomplishment, and Alfred Maguenat as *Pelleas* gave to this character a fine impersonation, reflecting much credit upon his gifts as a singing actor of first rank.

Marcel Charlier read the score with sympathy and exquisite poetic art.

Début of Mme. D'Alvarez

Massenet's opera "*Hérodiade*" was the means of bringing about the début of Marguerite D'Alvarez, the Peruvian contralto, last Saturday afternoon, and also of signaling the return of John O'Sullivan, Irish tenor, to the list of the Chicago Opera Association artists.

The opera is one of Massenet's best and has many excellent passages for the display of the vocal and dramatic abilities of the large cast.

Of these, in the first instance, must be mentioned Yvonne Gall, the French soprano, who gave a noteworthy vocal interpretation of the lines of *Salomé*. She sang with rare beauty, with depth of dramatic feeling and expression and with fine musical taste, the many solos in the opera, and she also put into her interpretation of the character a pathetic note. She might have dressed the rôle with more seductive charm, though she looked well, particularly in the first act.

Mme. D'Alvarez is of imposing figure and her routine on the operatic stage is evident in every move. Her voice is a powerful contralto, which is even except in the lower range, where it is sometimes forced. But her voice is true to pitch and well schooled. There is, perhaps, a lack of sympathetic quality or charm in its timbre, but it is a serviceable organ and her advent is a welcome one in the ranks of our contralto wing.

Mr. O'Sullivan found the rôle of *Jean* one to fit his powers, and his voice, still sharp and clear, with a ring of clarion quality, is in better condition than when he was heard here last winter. It was invariably true to the pitch and has gained in power.

Alfred Maguenat as *Herode* sang with his usual open-throated vocal style. He was particularly successful with the "*Vision Fugitive*," which he interpreted poetically and with fine effect.

Cotreuil, Defrere, Nicolay and Dorothy Follis completed the cast.

The ballet by Pavley and Oukraisky and their corps was picturesque and added much to the beauty of the production, and Charlier conducted with authority and poise.

The repetition on Saturday evening of "*Fedora*" brought forth the same admirable presentation as that of previous performances, Dorothy Jardon, Edward

Johnson, Rimini, Smallens, Pavloska, Follis and Arimondi again making a notable ensemble. De Angelis conducted.

Notable Concerts

"The Messiah" was sung by the Apollo Musical Club under the direction of Harrison M. Wild, conductor, last Sunday afternoon at Orchestra Hall, the entire house being sold out.

The Chicago Symphony Orchestra and Arthur Kraft, tenor, substituting for Theodore Karle; Rollin Pease, basso; Grace Kerns, soprano; Mary Welch, contralto, and Edgar Nelson, organist, as soloists, assisted the chorus.

As in former years the chorus—some 300 singers—read the music with that thoroughness, that precision of attack and that musical shading which the excellent drilling of Mr. Wild has made a matter of course. Of the four soloists Mr. Kraft and Miss Kerns deserve especial praise.

Serge Prokofieff, the Russian composer and pianist, gave his third piano recital at Kimball Hall last Sunday afternoon, and devoted his program to Russian composers, with one exception. In a sonata of his own and in pieces by Scriabine and Rachmaninoff he excelled, playing these with remarkable technical mastery and with musical feeling.

Reinald Werrenrath, baritone, and Greta Masson, soprano, were the joint recitalists at the fourth morning musicale at the Blackstone Hotel last Tuesday morning, and both artists scored with their interpretations of examples from the modern song literature. Miss Masson has a very high, flexible soprano voice well produced and of pleasing quality. She revealed a fine coloratura art in the Theme and Variations by Rode.

Mr. Werrenrath, in the "*Salt Water Songs*," by Keel, repeated his success of a few weeks ago, again displaying an ingratiating stage manner and a voice of resonant quality and wide compass.

The regular commemorative concerts of the Chicago Symphony Orchestra in honor of Theodore Thomas were given last Friday and Saturday evening under the direction of Frederick Stock at Orchestra Hall, and the program continued several favorite works of the founder of the orchestra. Beethoven's Seventh Symphony, the Brahms Double Concerto for Violin and Violoncello (in which Harry Weisbach and Joseph Malkin played the solos with artistic insight), the "*Siegfried*" Death Music and the Finale from "*The Twilight of the Gods*," and the Symphonic Poem "*The Angel of Death*," by George W. Chadwick, made up an interesting program, played with extraordinary virtuosity by the orchestra under Mr. Stock's direction.

The Chadwick number proved a piece written much along the lines of Strauss' tone poem "*Don Juan*," though neither as elaborate nor as inspired as the latter work.

Mme. Delia Valerie, prominent vocal teacher, has been engaged by Carl D. Kinsey for the summer session of the Chicago Musical College, beginning Monday, June 28, next. This will add another notable figure for the faculty of the Master School. Mme. Valerie will remain for the five weeks of the term.

Mr. Witherspoon and his entire studio personnel will also resume their summer work at the college, and Percy Grainger will also come here again this summer, accompanied by several assistants.

The American Conservatory of Music also announces some interesting summer plans, which include the engagement of Josef Lhévinne for the summer school of six weeks, and also the return engagement of David Bispham, who made such a great success last summer with the school of which John J. Hattstedt is president.

MAURICE ROSENFELD.

Damrosch's Sunday Concert

Again on Sunday afternoon Walter Damrosch offered a program of only two numbers, Tchaikovsky's "*Pathetic*" and the Schumann Concerto, with Mischa Levitzki at the keyboard. This justly admired young pianist, one of the most serious and richly dowered artists now challenging public attention, played the concerto with that dignity, clarity and intellectual poise noted in his Beethoven. At all points technically polished and musically continent his treatment of this romantic work scarcely enkindled, the flame of poetic passion or lent pinions to its radiant fancy. The chill of the air out of doors seemed to touch an otherwise distinguished performance. Mr. Levitzki received a generous ovation. Mr. Damrosch has been known to provide better accompaniments.

Previous to the concerto the symphony had a long and heavy time of it.

H. F. P.

PROFOUND MUSIC ON STRANSKY PROGRAM

Rosita Renard Plays Brahms's D Minor—The "Manfred" —A New Overture

Stern stuff prevailed on the Philharmonic program Friday afternoon of last week. But austerity was paired with greatness, even if the audience was temperate in its expression and not over-numerous. The orchestra disposed of the lightest business at the outset. Fibich's overture to the "*Merry Play*," by Emil Frida, "*A Night at Karluv-Tyn*," was new to this city, though composed in 1886. The plot of the comedy is no great matter. "*Karluv-Tyn*" is Charles VI's castle near Prague. There is a rule that no woman of standing may spend the night there. The queen wants to know the why and the wherefore of this rule. There are disguises and mistakes of identity and in proper course things end well. Fibich's music is clear, sunny and healthful, with some passing Wagnerian reminders, but no appreciable infusion of nationalism. It deserves further performance.

Gravity stalked upon the scene with Brahms's D Minor Piano Concerto. Rosita Renard was the soloist. The concerto seems to be slowly coming into its own. It has fewer elements of popularity than the B Flat, but at its greatest it does not lag very far behind it—and its greatest is very great. Compare this superb edifice of noblest architecture, the mature labor of a youth of twenty-one, with the ordinary "promising" production of young persons of those years and ponder! Brahms, seldom even in his later years, equaled the rugged magnificence of the opening of the first movement and never surpassed the grave beauty of the second. If the B Flat is the finest in the literature after the concertos of Schumann and Beethoven, the D Minor stands next in supreme rank. Miss Renard played it conscientiously, but scarcely with the poise, the noble expression and the necessary conception of its large design. She is capable of much better things, however, as she has made plain in the past. New York has heard too little of her lately.

But the crown of the concert was Tchaikovsky's "*Manfred*" Symphony. Every production of this work seems an act of supererogation on the part of the conductor who gives it. For it is not popular, though its fortunes in that respect might be greatly bettered if some enterprising and idealistic leader strove to overcome the concerted neglect and familiarize the public with its dark and massive beauties. Tchaikovsky did not help the vogue of his own work by passionately condemning it. But Tchaikovsky's judgment was as frequently awry on his compositions as on the music of others. "*Manfred*" towers prodigiously above all his other symphonic writings, save only the *Adagio lamentoso* movement of the "*Pathetic*." Granted its

general somberness and its length, it remains a fact that his invention was never freer from base alloys than in these four mountainous movements, his passion never more authentic and less hysterical, his fancy never more individual, his employment of tragically expressive orchestral effects never more stark and full of awful meaning. The rugged, terrible first movement, with its growling sforzandos, precursors of that mighty outburst of impotent revolt in which it culminates, reduces to mere molehills the introductory sections of the Fourth and Fifth Symphonies. The indescribably eerie tone painting of the Alpine spirit dancing in the rainbow of the waterfall far surpasses anything that ever proceeded from the imagination of Berlioz. The Pastoral and the Dionysian frenzy of the *Hall of Armanes* defy comparison. A titanic work, a tone picture far outdistancing in power its Byronic prototype. Mr. Stransky played it superbly, especially the first two movements. The organ was sadly out of tune at *Manfred's* death. There was little applause. The public must be educated to "*Manfred*."

H. F. P.

Eddy Brown as Soloist

Rachmaninoff's E Minor Symphony (his second), Sibelius's "*The Swan of Tuonela*" and Wagner's "*Meistersinger*" Prelude were the orchestral items that Josef Stransky offered at the New York Philharmonic's concert at Carnegie Hall on Sunday afternoon, Jan. 4.

Mr. Stransky read the symphony with distinction, giving it the sympathetic performance which he has designed for it on other occasions. The Sibelius piece was finely done, the solo for English horn excellently played by Mr. Strano. Of the "*Meistersinger*" nothing need be recorded, except that it once more closed the afternoon's doings in a blaze of glory.

Eddy Brown was the soloist and played the Bruch G Minor Concerto in superb style. His tone was rich and varied and his execution of fine quality. One wondered why soloist and conductor had not conspired to offer something more exciting, and less hackneyed than the Bruch G Minor at this point in the musical season, when we have listened to this concerto at least fifty times this year?

A. W. K.

Cantor Rosenblatt Sings "Yohrzeit" at Banquet in His Honor

At the banquet given in honor of Cantor Josef Rosenblatt on Dec. 23 by 500 of his friends and admirers, the noted cantor sang only one song, choosing Rhea Silberta's "*Yohrzeit*," which he has sung with conspicuous success this season on practically all his programs, having sung it recently at Carnegie Hall, New York, on Dec. 21, and in Boston on Dec. 28. Before singing it at the banquet he made a short speech about the song, and Miss Silberta, a young New York composer, who has shown a distinct creative gift. On Sunday night, Dec. 14, in Chicago, Cantor Rosenblatt was requested by Rosa Raisa, who was in the audience, to sing the song, which again met with marked approval.

Toscha Seidel a Firmly Established Favorite with American Concert-Goers

TOSCHA SEIDEL'S firmly established position in the esteem of America's musical public is clearly illustrated by the fact that the present month of January, 1920, finds him busier than ever before in his meteoric career. Mr. Seidel will play twelve times in twenty-three days during this month. With three appearances in New York and one in Chicago, he will make his début in recital in the following cities: Atlanta, New Orleans, Milwaukee, Toronto, Watertown and Canton, Ohio.

Before Christmas Mr. Seidel distinguished himself at the Portland and Bangor, Maine, Music Festivals under the direction of William Rogers Chapman. Following recitals in New York and Boston, and a triumphant return engagement in Cleveland as soloist with Sokoloff's orchestra, Mr. Seidel performed the remarkable feat of appearing in four successive concerts in New York City in six days. These engagements were as follows: Sunday, soloist with Metropolitan Opera House Orchestra; Monday, Mr. Bagby's musicale at the Waldorf-Astoria Hotel; Friday, Biltmore Hotel Musicale; Saturday, soloist

with Philharmonic Orchestra, at Carnegie Hall. Two weeks later Mr. Seidel again appeared in New York at the 71st Regiment Armory, to an audience of 7,000.

Notable bookings for this young master of the violin during the spring will include his first appearance at the New York Hippodrome in March, and his appearance with Pablo Casals and the New York Symphony Orchestra, Walter Damrosch conducting, at Elmwood Hall, Buffalo, in the first performance of the Brahms Double Concerto for Violin and Cello to be given in that city.

Mr. Seidel will also give recitals this spring in Washington, Montreal, Schenectady, Detroit, Chicago, Brooklyn, Reading and a pair of orchestral appearances with the Minneapolis Symphony Orchestra.

Vocal teacher, baritone, with fifteen years of success in training voices in large New York State city, desires to locate in a town where a good musician is needed and where the climate is less severe. West preferred. Thorough knowledge of harmony and counterpoint—also plays church organ. Would consider associating with an established teacher of piano, or position in college or first-class school. Address Climate, Care Musical America.



MAUD POWELL

First

To our many friends we tender our thanks for their kind expressions of sympathy during "our" recent illness. We had a rotten time while it lasted, but it's all right now.

Maud Powell

L. Godfrey Turner



Delegates to the Convention of the Music Teachers' National Association in Philadelphia

TEACHERS DEMAND FEDERAL AID AND FINE ARTS HEAD

Five Hundred Delegates Hear Stirring Pleas for State-Subventioned Conservatory System, at Philadelphia Convention of National Association—Democracy Urged as Remedy for Prevailing "Snobbishness" Among Musicians—Distinguished Speakers Deplore Neglect of American Poets by Native Composers

PHILADELPHIA, Jan. 5.—More than 500 delegates from a score and a half States met last week in the forty-first annual convention of the Music Teachers' National Association. A large wreath was presented by the Chamber of Commerce to the national president, as the representative of the teachers at the first formal session, Dec. 30, at the Hotel Adelphia.

Waldo S. Pratt of Hartford, Conn., grilled those exclusive persons who are convinced that they are musical geniuses and that musical wisdom will die with them. "The cleavage that exists between composers and performers, on the one hand," he declared, "and plain music teachers on the other, is a disgrace. It reminds one of the old Mexican army, where no one would serve unless he were a general. Many of the former believe that by assuming an attitude of aloofness and superiority they will be mistaken for geniuses. Music itself is too exclusive. Our true object should be to establish a grasp of music as an all round art. We have the name of being a cantankerous lot. We don't fraternize with or applaud our fellow workers."

Wants Federal Recognition

Constantin Sternberg, in making the address of welcome, urged musicians to work toward Government recognition of music. "The war did much," he said, "to

convince the Government of the unifying and uplifting power of music. The kind recognized was not of a very high order, but recognition was a stepping stone. We must convince the Government that the fire of patriotism that burned so brightly to ragtime will burn just as brightly to Beethoven or MacDowell. The day is coming when home fires will not be kept burning to ragtime, so-called jazz and other such tunes.

"The greatest progress made by the American music teacher is the conquering of the Puritan and Quaker prejudice against music. The war brought music to a focus in the United States, and I hope that this is but the stepping stone to the highest musical ideals."

Mr. Pratt added other thoughts to his condemnation of musical snobbishness. He urged "penalizing" of self-constituted "geniuses." "Some musicians are detrimental to the profession," he stated. "They are fools and cranks and should be content to shut themselves up with their music. These I call a menace to society. They should not be deported, but something ought to be done to them."

It was on account of such self-centered individuals, the speaker asserted, that people speak of musicians with a shrug of the shoulders. He urged that music schools take up other subjects in addition to teaching music, and he urged also the music teachers to co-operate with the public school teachers toward improving the general understanding and appreciation of music.

James Francis Cooke, editor of the *Etude* and president of the board of trustees of the Presser Home for Retired Musicians, launched an exposé of what he termed "the infamous system of proprietary publications."

"So-called song-writing companies who foist compositions on the public in return for large amounts of money are perpetrating a big swindle on the public. The law directly can't touch them, but this association can do much by exposing their methods. He urged organized efforts to combat incorrect arrangements of music and musically dubious publications.

Arthur L. Manchester, dean of music at Hardin College, Mexico, Mo., advocated courses in practical music in colleges leading to degrees. He announced that an endeavor to launch a movement for the inclusion of such music courses in the colleges of the United States and Canada would be made. His discourse was under the head "Music in Academic Courses."

William Arms Fisher of Boston presented a paper on "A Standardized Grading of Piano Music." If adopted this plan will mean an agreement between teachers and publishers, Mr. Fisher said.

A most important part of the afternoon session was devoted to the address of Mrs. F. A. Seiberling of Akron, Ohio, president of the National Federation of Music Clubs. Mrs. Seiberling urged that a Federal Bureau of Music and a system of national conservatories be established. The change in the popular regard and estimation of music wrought by the world war was clearly defined by Mrs. Seiberling. She dispelled the impression hitherto held that music was designed for and understood by merely a few divinely gifted individuals and showed the community of interest between the appreciative public and the executive artist and the composer.

"The war," she said, "demonstrated that music is for all mankind and the war showed that music was for every human creature. It showed that music refines and ennobles men. So at last, music is coming into its own and is being recognized as a part of our daily life.

"There should be in the president's cabinet a secretary of education and in his department there should be a bureau of music. The Government should appropriate and spend wisely money for this beautiful art. Other great nations have ministers of education or of the fine arts."

Mrs. Seiberling expressed the view that there should be a great national conservatory, with, possibly, branch conservatories in various centrally located cities.

In addition to the reading of official and committee reports, the afternoon session was occupied with the reading of significant papers by Charles Farnsworth on "Getting a Start as a Music Teacher," by Dr. Hugh A. Clark on "The Well Equipped Teacher," and by James Francis Cooke on "United We Stand, Divided We Fall."

The final convention wound up with the annual banquet at the Hotel Adelphia, where the musicians listened to thoughts on music from other professions. They were given the chance to take whatever comfort was allowable from the statement backed by statistics that there were four times as many musicians as lawyers or other professional men in insane asylums, but that there were only sixteen musicians in nine large State penitentiaries to thirty-six lawyers committed to these same prisons.

"No man ever committed a crime with music on his lips," declared George W. Pound, New York lawyer. Henry LeBarre Jayne, of the Philadelphia bar, and the president of the University Extension Association, which provides a great deal of music among its many educational features, discoursed on the subject of insanity among musicians. He urged a more rounded, varied and com-

prehensive education for musicians and music teachers rather than narrowing and temperamental intensification.

The reminiscences of Theodore Presser were greatly enjoyed. He related interesting details of the foundation of the Music Teachers' National Association in Philadelphia in 1876. Other speakers were Dr. John M. E. Ward, president of the American Organ Players' Club; George W. Chadwick, director of the New England Conservatory of Music; Arthur L. Manchester, former president of the M. T. N. A., and James Francis Cooke, editor of the *Etude*.

Harold Randolph, director of the Peabody Conservatory of Music, made a plea for greater democracy in music at the second day's session. "Musical aristocracy turns up its nose at too many things which are good," he asserted. "Most conductors aim so high that they shoot right over the heads of their audiences. Music ought to be the most potent factor in humanity, but there is too much 'thou shalt not' in it, and too little regard for the limitations of taste of the general public."

Neglect of Native Poets

Nicholas Dauty delivered an able address on song composition at this session. "I wonder," he asked, "why American composers should write ancient Chinese songs with modern French harmonies?" Good poetry should be set to appropriate music, Mr. Dauty said, and he added that there was plenty of good poetry of native origin. "American composers have singularly neglected the poems of Poe, Emerson and Whitman, who are recognized abroad as the three greatest voices in America's poetic choir," he said. "Many of their poems are full of inspiration and adaptable for setting, but few have been set."

Mrs. David A. Campbell was a speaker at the luncheon and urged that American musical genius be kept at home and not allowed to drift back to foreign shores.

Other speakers were Dean Peter Christian Lutkin of Northwestern University; William Arms Fisher, composer and music editor, of Boston; and Philip H. Goepp, composer and critic, of Philadelphia.

Many papers of interest from the technical and pedagogical standpoints were read at the final sessions of the convention, Wednesday, Dec. 31. Will Earhart, director of school music of Pittsburgh, offered out of his wealth of experience some sound thoughts and valuable suggestions in the symposium on "The Place of Music in the School Curriculum," his paper being "The Value of Applied Music as a School Subject." He discussed the use and values of music as a school subject and emphasized its ne-

[Continued on page 6]

TEACHERS DEMAND FEDERAL AID AND FINE ARTS HEAD

[Continued from page 5]

cessity in the training of children. Other papers were "A Survey of Home Music Study in a New England High School," by F. A. Scott, of Belmont, Mass., and "A Practical Plan for Accrediting Applied Music," by C. H. Miller, Rochester, N. Y.

The morning session was followed by an automobile trip to the Presser Home for Retired Musicians in Germantown, where an inspection was made and the delegates were the guests of the board of trustees for luncheon.

Poor Music in Hymns

Canon Winfred Douglas, musical director of St. Mary's Convent School, Peekskill, N. Y., opened the afternoon session. He spoke on "The Pedagogical Value of the New Movement in Hymnody," incidentally taking pains to rap many new hymns as "weak musically and slovenly in sentiment." Among those under his ban were "Nearer, My God, to Thee," and "Work, for the Night Is Coming."

A conference on community singing proved of timely interest. Among the contributions were papers or addresses by Holmes Cowper, of Des Moines, Iowa; Anne McDonough, associate director of music of community service of Philadelphia; H. D. Tovey of the University of Arkansas, and Kenneth S. Clark and W. D. Bradford of the War Camp Community Service.

The Manuscript Music Society entertained the delegates on Tuesday evening at a concert at the Musical Art Club, at which Clarence Bawden played his musical setting for Browning's "How We Carried the News from Aix to Ghent," and Philip Goepp and Carlton Cooley, violinist, played Mr. Goepp's Sonata for violin and piano, and Camille Zeckwer, Frederick Hahn and Charlton Lewis Murphy played Mr. Zeckwer's trio for piano, violin and viola, "Pierrot et Pierrette."

The last gathering of the delegate was on New Year's Eve at the Wanamaker store for the Courboin organ recital.

W. R. M.

RECITAL BY JULIA ALLEN

Soprano Heard in Home Town With Assisting Artists

WHITNEY POINT, N. Y., Jan. 3.—A large audience greeted Julia Allen, soprano, in this, her native town, when she gave a recital recently in the opera house assisted by A. Briceno, tenor, F. del Pino, baritone, and George Robert, pianist. For her first offerings, Miss Allen, assisted by Mr. Briceno, gave a scene from "Rigoletto," and one from "Traviata"; in these Miss Allen gave, first, the "Caro

Nome," then the "Fors e Lui" arias, with exceeding dramatic show. A group including Wood's "House of Love," Brewer's "Fairy Pipers," Thayer's "My Laddie" and Trevalsa's "Supposin'," a group of songs by Irish composers; American works by Keith-Elliott, Manazucca, Hathaway, Grant-Schaefer, and songs by Valverde, Cimara and Auber were her other offerings. All of these gave Miss Allen occasion to show her vocal and interpretive gifts, and offered occasion for much enthusiasm by her friendly audience. The assisting artists were heard in pleasing numbers, also supporting Miss Allen admirably. The program was concluded with the Trio Finale from "Faust" dramatically done by Miss Allen, Mr. Briceno and Mr. del Pino.

NEW CONCERT SERIES PLANNED FOR CAPITAL

M. F. Kline Enters Field of Washington Music With Two Courses—Engages Noted Artists

WASHINGTON, D. C., Jan. 4.—A new concert manager has entered the field in the Capital City in the person of M. F. Kline, who will open the new year with an elaborate series of "Concerts Diplomatiques." The dates scheduled for these are: Jan. 4, 11 and 19; Feb. 1 and 10; March 1, 15 and 29, and April 2 and 12. At the inaugural concert, Pasquale Amato, baritone, and Claudia Muzio, soprano, will be the artists. A brilliant array of artists in all fields have been secured by Mr. Kline to appear at the succeeding concerts, including the following:

Alessandro Bonci and Eleanor Brock, in joint recital; Toscha Seidel and Marguerite D'Alvarez, Peruvian contralto, in joint recital; Mme. Ema Destinn, Mme. Julia Claussen, mezzo-soprano, and Leopold Godowsky, in joint recital; Titta Ruffo; Mme. Yvette Guilbert and supporting company; Mischa Levitzki and Emma Roberts in joint recital; Mme. Tamaki Miura; Mme. Louise Homer and daughter, Louise Homer; Mme. Tetrazzini and possibly Enrico Caruso.

Mr. Kline has also entered the chamber music field, a much neglected one in Washington, and will present twice a month a series of concerts at which the best ensemble organizations will appear. Among those scheduled for this series are: The Flonzaley Quartet, Salzedo Harp Ensemble and Mme. Povla Frijsch; Cherniavsky Trio, Barrere Ensemble, Berkshire Quartet, and Letz Quartet. Most of these are appearing for the first time in the national capital.

Both these series of concerts have been welcomed by music-lovers of Washington. Society and official circles are giving them hearty support so that success is already assured. Though a newcomer to Washington, Mr. Kline is an old-timer in the concert-field, having done similar work with great success in London and Leeds before the war. Mr. Kline has already organized the Chamber Music Society, of which he is manager, under whose patronage these concert series are being offered.

W. H.

Galli-Curci Granted Divorce from Husband

[By Telegraph to MUSICAL AMERICA.]

CHICAGO, Jan. 6.—Justice Charles A. McDonald in the Superior Court to-day granted a divorce to Mme. Galli-Curci from her husband after a brief hearing. Melissa Brown, of Fleischmans, N. Y., was correspondent. The divorce was not contested.

D. L. L.

Reception in Grainger's Honor

Following the recital of Percy Grainger on Saturday afternoon, Jan. 3, a reception was given in his honor by Mrs. Edith Simonds at her home in West Fifty-seventh Street. Mr. Grainger and his mother were present, with Mrs. Antonia Sawyer, Mr. Grainger's manager, coming there directly from the concert hall.

Many prominent musicians and music-lovers were invited, among them Dr. and Mrs. Arthur Mees, Mr. and Mrs. Victor Harris, Ralph Leopold, Eva Gauthier, Greta Torpadie, E. Robert Schmitz, Rebecca Clarke, Paul Burlin, Natalie Curtis Burlin, Yvonne de Tréville, Marion Bauer and Herbert F. Peyser.

Paderewski Succeeded by Skulski as Premier of Poland

WARSAW, Dec. 29 (By the Associated Press).—A new Polish Cabinet, to succeed that headed by Ignace Jan Paderewski as Premier and Foreign Minister, has been constituted with Skulski as Premier.

ARRAY OF ARTISTS IN PHILADELPHIA

Seidel, McCormack, Leopold and Two Ensembles Heard During Week

PHILADELPHIA, Dec. 29.—Toscha Seidel, the Russian violinist, gave a remarkable exposition of violinistic prowess at his recital here. His more formal numbers were the Handel Sonata in E and the Saint-Saëns Concerto in B Minor. His most interesting work, however, was done in a group of smaller pieces, including Auer's arrangement of the Andante from Tchaikovsky's D Major String Quartet, and the "Zapateado" of Sarasate.

The usual ovation greeted John McCormack at his recital here. Persons who think of him only as a ballad singer must revise their judgment after hearing the finely tempered beauty of his "Il Mio Tesoro" from "Don Giovanni," which sets McCormack in the very front of Mozart interpreters. Of his Irish songs, "Pateen Fionn" was interesting. Winston Wilkinson, a violinist new in this section, made a successful debut before a Philadelphia audience.

Ossip Gabrilowitsch displayed the flexible virtuosity and temperamental variedness which are his in his sole Philadelphia recital of the season. His program included the Beethoven Sonata in D, Op. 10, the Mendelssohn "Variations Serieuses," Schumann's "Fantasy Pieces," the Liszt F Minor Etude and a delightful Melody in E of his own composition.

The Philadelphia Orchestra, under direction of Mr. Stokowsky, gave two complimentary concerts for the subscribers to the endowment fund. The first was at the Metropolitan Opera House and the second at the Academy of Music. The attendance at the two was in excess of 7,500 persons, many of whom had not hitherto heard a symphony concert. Judging by their rapt interest and enthusiastic applause it is safe to prophesy that the plan of the orchestra to give popular concerts in various sections of the city in order to bring music directly to the people will be a vast success. At the first concert Dr. Thaddeus Rich, the orchestra's concertmaster and assistant conductor, played Vieuxtemps' D Minor Concerto with all the technical adroitness that this work requires. The soloist at the second concert was Hans Kindler, the first 'cellist of the Orchestra, who played the Tchaikovsky "Variations on a Rocco Theme."

One of the most notable recitals of the season was that given in the music room of the Young Men's Hebrew Association by Ralph Leopold, the American pianist, who has only recently returned from military service abroad. Mr. Leopold of course was no stranger here as he is a Pennsylvanian and was at one time organist at a big Philadelphia church. His performance encompassed all the considerable demands made on technical proficiency and it is marked by fineness of feeling and intelligence of interpretation. Both classical and modern compositions marked the program of the Elshuco Trio, which provided the music for the last meeting of the Chamber Music Association in the Bellevue-Stratford on Sunday. The trio is composed of Elias Breeskin, violinist; Willem Willeke, 'cellist, and Aurelio Giorni, pianist. Mr. Willeke is well known here as the former principal 'cellist of the Boston Symphony and the 'cellist of the Kneisel Quartet. Mr. Giorni began his American career in this city. Mr. Breeskin has been heard here in recital. Their combined force won approval for oneness of concept and of execution.

W. R. M.

Carolyn A. Alchin on Pacific Coast

Carolyn A. Alchin, who has been spending the winter in San Francisco, visited Portland, Ore., and while there addressed the State Music Teachers' Convention. Following her Portland visit, she went to Seattle, where she gave an intensive normal course, giving daily lessons, which were arranged and attended by a number of the university and high school teachers. Miss Alchin has been urged to return to both Seattle and Portland for

an extended course, and has already been invited to address the Washington State Convention, which will be held in Seattle next July. Her book of "Applied Harmony" was recently adopted by Dana Landsbury for the State University of Oregon and also by the Lawrence Conservatory at Appleton, Wis.

OPEN SERIES OF MUSICALES

Well-Known Artists Heard at Home of Gretchen Dick

Gretchen Dick and Nanine Joseph gave their first of a series of "artist-teas" at Miss Dick's home in East Thirty-sixth Street, on Sunday afternoon, Dec. 28. A musical program was presented. Walter Greene sang "Ye Moanin' Mountains," by Vanderpool, and "The Lamplight Hour," by Penn. Amparito Farrar sang "The Magic of Your Eyes," by Penn, and a new 1919 Negro Spiritual "Golden Crown," by Gantvoort. Rafaelo Diaz, of the Metropolitan Opera Company, sang the air from "Romeo and Juliet" and "The Heart Call" by Mr. Vanderpool. Dicie Howell presented the well-known aria "Vissi d'Arte" from "Tosca," and "The Little Sleeper," by McManus and Richard La Gallienne. Jeanette Vresland sang "Values," by Vanderpool, and "Molly," by Victor Herbert.

Reinald Werrenrath started the second half of the program with the "Vision Fugitive" from Massenet's "Hérodiade," and encoired it with Penn's "Smiling Through." In response to repeated requests, he added Harry Spier's "Hymn to America," and Victor Herbert's "Molly." Blanche da Costa sang "The Want of You" and "Regret." B. C. Hilliam presented two clever numbers, assisted by Mr. Rue, a member of the "Buddies" company, which musical play Mr. Hilliam wrote. George Reimherr sang "Sunrise and You," by Penn, and a new manuscript song by Mr. Vanderpool, "Nobody Knew."

Harry Spier played for Mr. Werrenrath, Rodney Saylor for Mr. Greene, and Arthur Penn and Frederick W. Vanderpool accompanied their own compositions.

Among others present were Mabel Garrison, Lambert Murphy, George Siemenn, Miss Marcia Van Dresser, Merle Alcock and her sister, Miss Tillotson, and her husband, Berchtel Alcock, Mr. and Mrs. Frank Hemstreet, Dudley Buck, Antonia Sawyer, Lady Frances Ashburton, of English fame and her sister, Mrs. Blanche Bostwick, Mr. and Mrs. Ernest Biardot, Mr. and Mrs. Francis Moore, H. O. Osgood, Helene Kanders, Mr. and Mrs. Walter Anderson, Mr. and Mrs. Earle Tuckerman, Mr. and Mrs. Harvey Hindermeyer, Frederick Gunster, Sergei Klubansky, Marian Gillespie, Arthur A. Penn, Mr. and Mrs. Frederick W. Vanderpool, Percy Rector Stephens, Amparito Farrar and her husband, Dr. Goodrich Smith, Deems Taylor, Arthur Samuels, Viola Brothers Shore and her husband, Mr. and Mrs. Oscar Senger, Warren C. Whitney, Sue Harvard, Oliver Denton, Edna Ferber, Walter Golde, the Misses Grace and Frances Hoyt, and John Warren Erb.

Mischa Levitzki gives another recital at Carnegie Hall on Tuesday evening, Jan. 20.

CONCERTS RECITALS TEACHING

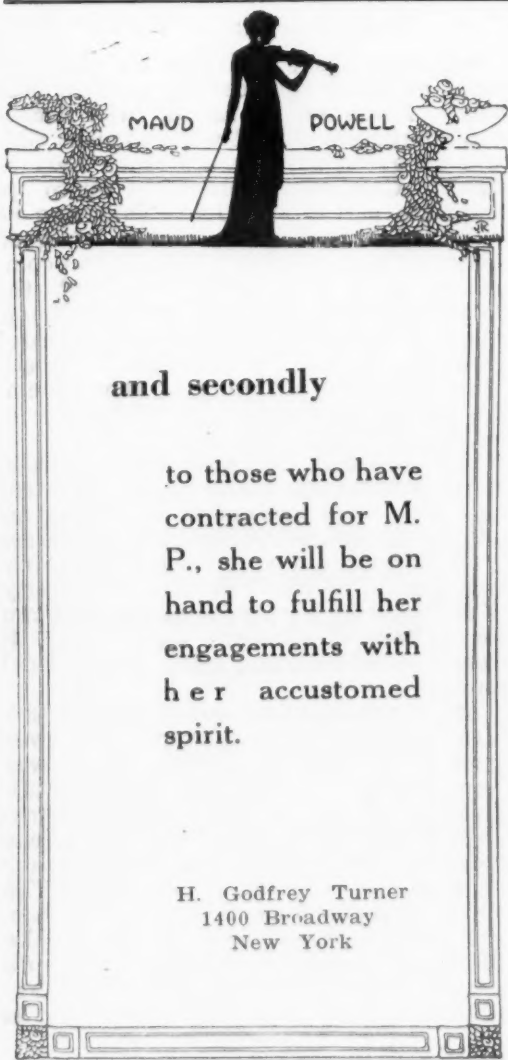
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Dear MUSICAL AMERICA:

Maurice Maeterlinck!

Poet, philosopher, playwright! The Belgian idealist whose works have interested not only the intellectuals, but tens of thousands of others all over the world. Known to literary people for his delightful "Life of the Bee," "The Buried Temple," "The Treasure of the Humble," and other essays, while his plays, "Monna Vanna," and "Pelléas and Mélisande," became operas in the hands of Henri Février and Debussy.

And so, in the course of time, it came to pass that the vogue of his "Blue Bird" and the sequel, "The Betrothal," in the theaters of this and other cities emboldened Wolff, the noted French conductor now at the Metropolitan, to write the music for the "Blue Bird," most of which he composed "during the roar of battle," when he was fighting in the French army. And thus it also came to pass that there was a world première last Saturday evening at the Metropolitan, after months of preparation, and we were treated to a musical spectacle with numerous ballets, with wondrous color schemes, and two charming artists in the persons of Mme. Delaunoy and sweet Mary Ellis to impersonate *Tyltyl* and *Mytyl*, the two leading characters, whose adventures in dreamland were so appealing, so entertaining, and were accompanied in the telling by such profound philosophy as well as such exalted idealism that when represented on the dramatic stage they drew the town.

To my thinking, the "Blue Bird" does not lend itself to operatic treatment, for the simple reason that there is very little action, and the whole effect, apart from the scenery, must necessarily depend upon the dialogue, which in the operatic version becomes recitative, that, with little melody, naturally grows monotonous, all the more so as being in French—and Heaven knows what the French was that some of them sang—it was not understood by five per cent of the record audience that assembled.

Of the performance itself, of the scenery, the costumes, too much cannot be said in praise. Let us give due credit to Boris Anisfeld for the scenic production. I remember nothing like the picture and color effects, especially the scene of "The Palace of Night," since Gatti gave us his wonderful, poetic production of "Orfeo et Eurydice." But there it was—scenery, costumes, ballet, and not much more, so far as the audience was concerned.

The reason that the work itself is out of place in such a large auditorium as the Metropolitan, where all the finer effects are necessarily lost to the majority of the audience, applies also to the music, for which Monsieur Wolff deserves much more credit than he got, the simple reason being that, as he says himself, he had endeavored to make it simple, to accord with the character of this poetic opera, and thus much of it sounded rather

thin because in its very simplicity it needed more intimate surroundings, and certainly a smaller auditorium.

* * *

And what of Maeterlinck! The papers have published columns about him, about his manner of living, of his first marriage, and how the noble and talented actress who became his partner endured for some time what the French call a *ménage à trois*, when Maeterlinck fell in love with a younger woman. How, finally, his wife gave him a divorce so that he could marry the younger woman, the sweet little lady who, with the roses in her hair, sat in the box with the Vanderbilts, next to the one in which was Mr. Maeterlinck himself, who, on his entry, stood out a stolid, impassive figure, while the orchestra played the Belgian hymn and other patriotic music. Slowly, almost solemnly, the Belgian bowed to the applause, while Otto Kahn, the chairman of the board of directors, and his intellectual wife in the box on the other side, stood on parade.

People remarked that all through the performance, and even later on when Mr. Maeterlinck came on the stage to receive the acknowledgments of that crowded house, he seemed like a man indifferent. Some said he appeared to be bored with it all.

It is not my opinion. Maeterlinck is a mystic, a man who lives in what most people would call an unreal world, but which to him is a very real world, a world of mental images, of flowers, of music, of poetry, in a home said to be surrounded by a high wall into the intimacy of which no one is allowed except those who come by previous appointment. To all others he is "not in."

To such a man the whole business of the performance of his poem, with the music, the crowds, the applause, must have seemed out of place. It was as if a man had suddenly brought a lot of fairies from elfin land into the hurly-burly, the almost brutal realism of our life, into New York, on parade in all its glory, with silks and satins and jewelry, and in the parterre boxes a display of much feminine flesh, some of it undeniably of the order of the beef trust.

Maeterlinck was as much out of his element in this assemblage as was his poetic dream of the "Blue Bird."

To me it is nothing short of a miracle that they got him to come over to this land of materialism, where materialism still has sway and the idealists are to be met not in the great auditoriums, not in the highways, but in the by-ways, in the little circles of refinement and culture that are everywhere, but do not seek the light.

* * *

All the critics published learned dissertations on the work and on its presentation, and were hard at work to prove that much of Monsieur Wolff's music is reminiscent of Wagner and Beethoven. They generally run the gamut of all the composers—for there is nobody likely to dispute their omniscience in the way of reminiscence.

Among the peculiarly interested in the world of writers it seems agreed that James W. Hunker of the *World* wrote the most discriminating and clever article.

James, who used to be "Jim" until he became respectable and so lost most of his old friends, has shown that the pen is, indeed, mightier than the sword, for he has just performed the most remarkable operation known in the history of obstetrics—that is, he has with a paragraph or two changed "the musical twins" into "triplets." He has joined the alliance between Krehbiel of the *Tribune* and Henderson of the *Sun*, and has fallen down before Buddha Krehbiel and burned incense before him to the tune of several columns in the *World*.

The vocabulary of the English language is scarcely sufficient for James with which to express his admiration for Krehbiel. He recalls his first meeting with this "sun god," as he calls him, reminds us that Lilli Lehmann named Krehbiel "the young Siegfried," because at the time he was as dignified and handsome as he is to-day.

Why not call the dear fellow "Angel Face" and have done with it, and suggest that the auburn curls of former years, now circling the ever-growing bald spot, should be regarded as a halo of righteousness such as they used to paint on the pictures of the saints of old?

So let us expect in the future, in the criticism of musical events in New York, a certain agreement among the "musical triplets"—that is, unless Hunker breaks away and spills the pasteurized milk of self laudation on which the triplets feed.

* * *

As to whether Maeterlinck's lecture tour will be a success is doubtful. The

first lecture the other night at Carnegie Hall was very much of a mix-up. The good Belgian started out to deliver it in English before a crowded house, with a lot of notables on the platform. He read in a low voice for about half an hour, but very few understood a blessed word. Then he began to read the lecture to Dr. Merle St. Croix Wright, who repeated it aloud. This was not satisfactory and so finally the original French manuscript was sent for. Dr. Wright read from it, translating freely, and speaking with great rapidity.

The lecture, as far as could be gathered, was supposed to represent the author's views with regard to such subjects as telepathy, mesmerism, hypnotism, mind reading, spiritualism, ghosts, and clairvoyance. The lecture was entitled "The Unknown Shore—New Proofs of Immortality."

The interest in Maeterlinck, added to the natural curiosity to see so distinguished a poet and author, will probably cause his future lectures to draw at the start, but as to whether the tour itself can be carried through under the existing circumstances is doubtful.

The plain fact is that in such matters Maeterlinck is absolutely out of his element. He should not be paraded and circused. Before an intelligent audience of poets, painters, musicians, literary men, particularly those who understand French, under more or less intimate conditions in some small auditorium, he should prove delightful, though he does not seem to possess any gift of oratory or anything approaching to it. Before a large audience, crowding an auditorium, he will mean little, if anything, and so whatever message he has will be lost.

Meantime, Maeterlinck is being lionized, fêted, breakfasted, lunched, dined and supped by various clubs and social lights, though most of those who express their enthusiasm have a very vague idea of what he represents and have not read a line of his works.

To add piquancy to the situation, a lively row has broken out between Mr. Pond, the manager of his lecture tour, on the one hand, and Henry Russell, formerly of the Boston Opera House, and Mr. Maeterlinck on the other. Pond naturally insists that all future lectures shall be given in English, basing his contention on the ground that otherwise they will not be understood.

Maeterlinck and Russell insist that as no specific language was mentioned in the original contract he can select the language which he prefers, which is French. To this Pond replies that as the contract was made in English and the lectures were to be delivered before English-speaking audience it was not considered necessary to mention—specifically—that the lectures were to be in English.

It looks to me a good deal as if Maeterlinck who, by the bye, is a very rich man and not in need of the money, and probably is already more or less tired of the publicity he is getting, which is not of the kind that he likes, would be very willing to have his contract "thrown into the fire," as the French say.

Meanwhile Henry Russell is in the limelight again and is getting some of the publicity which he has missed during his temporary seclusion on the Riviera, besides which Henry does love a scrap!

* * *

There blew into New York the other day, with his charming and handsome wife, Ernest R. Kroeger, distinguished musician and nationally known composer, resident in St. Louis these many years.

Kroeger is a broadminded man, very frank in some matters. We spoke about the attitude of conductors of symphony orchestras to the American composer. Mr. Kroeger said that if there was a man who deserves credit in this respect, in the way of giving the American composer a hearing, at least, it was Max Zach of the St. Louis Symphony Orchestra, who had been most liberal. Zach scarcely ever gave a program on which there was not at least one composition by an American. As for Dr. Muck, he had never been liberal, not even fair, in this respect—had never given any recognition to a New York, or a Chicago, or a Kansas City, or a St. Louis composer. He had, probably under pressure, given a hearing to some of the Boston composers.

During our conversation Mr. Kroeger brought out something which was entirely new to me, and will give you some idea of how difficult it is for the American composer, even when he does get a hearing, to secure anything like compensation from the sale of his works. Mr. Kroeger alluded to the fact that publishers have to pay artists to sing or play the works they bring out by American composers.

MUSICAL AMERICA'S
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He started his musical career as Eddie Johnson, church singer; then he became Eduardo di Giovanni, tenor in leading Italian opera houses. Now he is Edward Johnson, leading tenor of the Chicago Opera Association.

To illustrate his point, Mr. Kroeger referred particularly to a certain composition by the distinguished English musician, Elgar. The publishers said that it was not selling six copies a year, till a copy was sent to Heifetz—who, to his credit be it said, made no charge for playing it—with the result that almost immediately thereafter orders for 2000 copies came in to the publishers.

According to the manager of the renowned house of Breitkopf & Härtel, there is a still more serious obstacle before the American composer, through the ignorance and indifference of the average music clerk, even in some of the largest music stores. When such a clerk was asked for a piece by a well-known American composer, a piece that had been successfully played in public, the clerk would profess absolute indifference, absolute ignorance indeed of any such composition, but would endeavor to sell something else. And, said the manager of Breitkopf & Härtel, the thing had gone so far that on a certain occasion, in order to test the matter, he had gone out in a large city in the West calling at a leading store, and he had asked for some compositions by Americans that were well-known and were selling fairly well in the East and was told by the clerk that they did not have them and that he had never heard of them.

"Why," said the manager of Breitkopf & Härtel, "there are copies of these compositions right behind you. I see them on the shelf."

So you see it is not alone that the American composer needs a hearing, but he needs a radical change in the attitude of the music houses in this country, and certainly of the music clerks in those houses.

* * *

Edwin Hughes, the noted piano virtuoso, who recently complained that Mr.

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Aldrich of the New York Times had criticized his performance of a certain concerto with the Philharmonic, under Stransky, on the ground that Mr. Aldrich had gone out after the first movement and had not heard the whole performance, though he wrote about it, is anxious to have a correction made lest people should be under a false impression with regard to his own attitude to the critics. Mr. Hughes referred particularly to a letter which appeared in your columns, headed "Edwin Hughes and the Musical Critics." Mr. Hughes states that he is desirous that it should be known that he has a great respect for the leading music critics in New York City and realizes particularly the arduous task before them. He is also anxious that he should not be understood as taking any antagonistic attitude to them as a class, and particularly not to Mr. Aldrich. He thinks that his particular case, and others that are similar to it, would be covered if the critic stated that he had only the opportunity to listen to part of the performance. Then, of course, he was entitled to his opinion, whatever that might be.

Hughes admits that the attitude of some of the critics is not as fair to American composers as it might be, and gives as an instance of this that when he gave a recital last November at Aeolian Hall and played "The Desert" by Fannie Dillon of Los Angeles, for the first time, and also a concert paraphrase of his own on Johann Strauss's walse "Wienerblut," also for the first time in New York, Mr. Krehbiel of the New York Tribune heard the recital up to that point and then quit.

As some people think that Mr. Hughes is of English birth, let me say that he was born within sound of the oratory at the Capitol at Washington. He studied for three years with the great Leschetizky in Vienna and later was a pupil of that distinguished artist, Joseffy, whom he considers was a master of technic. Joseffy, it seems always took the ground that if you have the technic the music will come of itself. He never attempted to analyze a composition. On the other hand, Leschetizky in all the three years that Mr. Hughes was with him, never spoke a half dozen words about technic. He was a man who not only made pianists, but he made personalities, one distinguished evidence of which is Mme. Bloomfield Zeisler.

Hughes had many interesting stories to tell of Joseffy's wit. It seems he was in the habit of smoking twelve cigars a day. He avoided the thirteenth. It was not because it was the unlucky number, but by the time he got there, said Joseffy, he found he had had all he could stand.

A very interesting sidelight was thrown by Mr. Hughes on the musical situation in Berlin before the war, when Gerard was our Ambassador there. Hughes said he presented some strong letters of introduction to Gerard and invited him to come, with his wife, to a recital that he was about to give. Gerard protested that his official duties prevented him having the pleasure that it would give him to be present, but as Hughes says, laconically, Gerard found plenty of time for the races.

Mr. Hughes is very enthusiastic about Stransky, particularly with regard to Stransky's attitude to the American composer, and points out how even before the present agitation began Stransky was giving the American composer a hearing.

And this gives me the opportunity to reprint what Finck of the Evening Post said recently with regard to Stransky, when he said that in the last few Philharmonic seasons this noted conductor had included in his programs a large number of American works, chosen by himself alone, and most of them, as Finck says, worthy of the honor. And then Finck gives the following list:

Laucella, symphonic poem; Boyle, piano concerto; Stahlberg, symphonic scherzo; Gilbert, comedy overture on Negro themes; Burke, meditation; Hadley, tone poem, "Lucifer"; Laucella, prelude and temple dance; Stojowski, Suite Op. 9; Bingham, orchestral phantasy; Kramer, two sketches for orchestra; Severn, violin concerto; Stahlberg, suite for orchestra; Hadley, Symphony No. 4; Stillman-Kelley, New England Symphony; Chiafarelli, prelude and fugue; Gilbert, symphonic prologue, "Riders to the Sea"; Whithorne, "The Rain"; Harold Morris, tone poem; Strube, variations; Sweet, orchestral sketches; Goldmark (Rubin) "Requiem"; Humiston, suite for orchestra; John

Powell, Rhapsodie Nègre; David Stanley Smith, Symphony in D Major; Chadwick, Tam o' Shanter; Rogers, Gerge.

* * *

Thursday afternoon of last week, Walter Damrosch gave a Beethoven concert at Carnegie Hall with the Symphony Orchestra, the soloist being Fritz Kreisler. Your eminent critics, no doubt, will tell your readers all about the music that was played.

Let me, however, commend Damrosch for his action in reproving the audience for loud talking when the orchestra was about to play the funeral march in the "Eroica." I bring up the subject for the reason that (with all due deference to the continued sneers particularly of our friend Henderson at the audiences at the Metropolitan Opera House) in my long experience at the opera I have found the audiences far more attentive, far less given to conversation than the audiences who are supposed by Mr. Henderson to be of a higher intellectual character—at least musically—at the symphony concerts. Time and time again I have known our conductors, not only lately but in years past, to turn around angrily and look at the audience, at Carnegie Hall, when there was a buzz of conversation. So I am glad Damrosch took the matter up and put his foot down. It was timely.

* * *

Score another success for the Americans! All the papers were out, after the last performance of "La Bohème," to record the great success—indeed it was a triumph—of Orville Harrold, the American tenor, as Rodolfo.

Max Smith of the American said it was one of the most pronounced successes achieved by any singer of his kind since the star of Enrico Caruso rose above the horizon. And mind you, it was the first time Harrold had sung the rôle, I believe—certainly the first time he had ever sung it at the Metropolitan. And he did not merely sing well, but gave evidence of dramatic power. He introduced almost an element of pathos into the rôle, which is not often presented that way.

The critic of the World said that it is probable that one other singer only could surpass the style, the fervor, the dramatic feeling that Mr. Harrold put into his rendition.

It is seldom that a singer, and particularly a native, gets such a spontaneous and sincere reception. As I have told you all along, the Americans will come into their own as they get a chance and opportunity to make good.

* * *

A striking instance of the attitude to the American composer of the leading daily papers in New York City was afforded by the reports on the production of an American opera, based on native folk lore, sung in English, by the Chicago Opera Company, which has just produced Reginald De Koven's "Rip Van Winkle," the libretto by the noted poet, Percy Mackaye.

The Times, the Tribune and the American had a brief telegram in which no reference whatever was made to the manner in which the work was received by the public. The World and the Herald gave a fair report. The Herald printed an interview with Baklanoff, who played the rôle of Rip Van Winkle, and stated that "if anything may be judged from the temper and real enthusiasm of a first-night audience of a work that is really the American opera, it is safe to say that 'Rip Van Winkle,' a well made and interesting piece from a dramatic standpoint and essentially melodious and charming from a musical standpoint, may well become as universally popular as Mr. De Koven's 'Robin Hood.'"

The Sun published a lengthy dispatch and stated that there was tremendous interest, that thousands were turned away, so that the "sold out" sign was exposed in the lobby, and quotes one Chicago millionaire as saying that "if they would give Chicago a few more operas in English, with popular themes set to music, it wouldn't be necessary for Harold F. McCormick, president of the Chicago Grand Opera Company, to foot a deficit of close to \$200,000 every year."

The Sun report further states that there were storms of applause. Particular attention is called in the report to the great success of Baklanoff as Rip and of Evelyn Herbert, the young American prima donna who made such a sensational success the other day with the Chicago Company as Mimi in "Bohème."

Now there you have it!

I refer to the matter because here was an instance where, had a murder or some other criminal act been committed in Chicago, the papers that treated a new American opera with such scant

courtesy, would have had a column or two about it. Or, had an opera of some second or third rate Italian composer been produced by the Chicago Company, they also would have had a long story. But when an American composer of distinction writes an opera and the libretto is furnished by perhaps the most noted of our younger poets, the performance is dismissed in a couple of paragraphs.

* * *

In my reference to the scurrilous attack made upon your Editor and also upon the Musical Alliance of the United States, in response to an interview with your Editor concerning the probability of Paderewski's return to the concert field and which appeared in the New York Evening Sun, which attack was made by a certain Prince Lubomirsky who is understood to represent some of the factions which are now striving for control in Poland, and on account of which the noble Paderewski is said to have resigned the Premiership, I intimated that it would be more becoming on the part of this Prince if he made some explanation of the pogroms with which the Poles inaugurated their newly found liberties, and in which thousands of unoffending Jews were reported to have perished.

In connection with this matter it is but just to say that Premier Skulski of Poland, who succeeded Mr. Paderewski, has just declared that reports of pogroms in Poland are untrue. I am informed that at the time the original charges appeared in the American and also in the English press, Premier Paderewski issued a statement to the effect that while there had been "some outrages" these had been "greatly exaggerated." Mr. Paderewski's denial was later, I believe, offset by evidence to the effect that pogroms had taken place. I make this statement in justice to all parties concerned in the matter.

* * *

From time to time it has been reported that a Miss Hilda Roosevelt was to make an operatic début abroad and that much was expected of her. Some said that she is a cousin of the late Theodore Roosevelt, others that she is no relative. However, it seems the lady has finally appeared as Manon in Massenet's opera at the Opéra Comique in Paris. The critics appear to have been almost unanimous in her praise. They speak of her voice as being very musical and that her acting was unusually able for a débutante. One of the critics compares her interpretation favorably with that of Sybil Sanderson and Mary Garden.

Well, whether she is a relative of our great American President or not, she seems to have made good, so it is score one more for the Americans!

* * *

That the French critics are not always disposed to be favorable, is shown by the fact that "Goyescas," the opera by Granados, the Spanish composer who lost his life on his return to Europe, when the Sussex, on which he was, was sent to the bottom by a submarine, was not well received. You may also remem-

ber that Granados refused to take home a letter of credit for a considerable sum of money which was his reward here, but insisted upon having it all in gold, which he carried in a belt around him, and which no doubt was the principal reason that he was not saved with some others.

One French critic said of "Goyescas": "One cannot make a dish for fifteen people out of one partridge without adding a lot of cabbage, thus diluting the agreeable flavor of the bird."

This is in relation to the music with which Granados embellished the various Spanish airs and folk songs which he used.

* * *

Musicians in Italy are evidently not peaceful when a critic writes a review of their performance which they do not like, for the story is now going the rounds that Ganotto Bastianelli, the musical critic of the Resto Del Carlino, an Italian paper published in Bologna, was seized and beaten by several hundred enraged musicians who invaded the editorial rooms protesting against the severe criticism of their rendition of Beethoven's Ninth Symphony.

Can you imagine the musicians of one of our great orchestras rising up one day and invading a newspaper office to seize a critic and put him to the torture? Yet it might happen, even though we are a patient people.

* * *

Still another use has been found for the jazz. I recently recorded how a woman had been brought out of a sleeping sickness which had lasted eighty days, by having a phonograph with a jazz disc placed near her ear, which caused her to awake and exclaim: "This is Heaven."

And now it seems that the jazz has been used with wonderful effect in increasing the egg producing power of hens. According to a veracious story published, by the bye, on the front page of the New York World, with Christmas came a phonograph to the home of one Frank Habig, a chicken raiser near Columbus, Ind. Two days later he found 155 eggs in his hen house, which housed 122 hens, and where at no time during the year had he ever gathered more than 65 eggs a day. The following day there were 105 eggs.

It seems that Habig noticed that the hens became very active and took more interest in life, and rushed about the hen house, when the jazz music was being played. Habig considers that the jazz music makes the hens get the exercise they need, to lay.

A friend of Habig, however, who is not quoted in the World, has sent me a communication stating that he believes that the activity of the hens is due to their exasperation at the music.

However, whichever way it is, everybody who has hens will be buying phonographs and playing jazz music to them to test the value of the discovery of this Indiana chicken raiser, says

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BALTIMORE AGAIN HELPS SYMPHONY

City Increases Appropriation So that Orchestra May Give Two Concerts Monthly

BALTIMORE, MD., Dec. 28.—The third concert of the series given by the Baltimore Symphony, on Sunday afternoon, Dec. 28, was heard with real pleasure by a large audience that taxed the capacity of the auditorium. Gustave Strube, the conductor, gave evidence of his skill in the reading of the Mozart overture to "The Marriage of Figaro" the Schumann B Flat Symphony, the "Valse Triste" of Sibelius and the Chabrier "Spanish Rhapsody." Indeed the orchestra deserves much praise for its continued progress, this program being interpreted in a very finished and brilliant manner. Isolde Menges, the young English violinist, made her first local appearance, and with a colorful and temperamental rendition of the Tchaikowsky concerto, during which a snapping string caused the violinist to change instruments with a member of the orchestra without any apparent discomfiture or handicap, gained the admiration of an enthusiastic audience. The technical equipment and the refined musicianly style deserved the ovation extended to the player.

Mayor Broening addressed a greeting to the musical public through a well-worded note upon the usefulness of the orchestra which was printed in the program book over his signature. The announcement contained a paragraph that was read with great joy by all:

"It is to the permanent credit of Baltimore that an appeal to its culture and artistic appreciation can produce the support it has given to this splendid musical enterprise. To enlarge the scope and benefit of the orchestra's activity in spreading the gospel of good music, the Board of Estimates has increased the appropriation for these concerts, so that two might be given monthly instead of one. May Baltimore continue in its artistic growth, and the near future see it established as one of the world's great musical centers." F. C. B.

MISS MONCRIEFF MAKES DEBUT AS RECITALIST

Church Soloist Exhibits Excellent Interpretative Gifts in Her Æolian Hall Program

Straightforward sincerity and taste of interpretation marked the song recital which Alice Moncrieff, a contralto known heretofore only as a church singer, gave in Æolian Hall Monday afternoon, Dec. 29. She was happily free of the gestures, the poses and the exaggerations that have encumbered rather than illuminated the programs of many recitalists of late.

Mme. Moncrieff disclosed a deep voice of ample volume and responsiveness. She phrased skilfully and with artistic effect. Her numbers were wisely chosen, and served to bring out her best asset as a singer, that of normal and convincing interpretations. Her tone was not without some of the faults common in contralto voices, but it was often warm and sweet and her scale was well equalized.

Of special interest among her numbers were two songs by Francis Hopkinson, first of the recognized American composers. One of these, "Give Me Thy Heart," was sung for the first time, from manuscript. Particularly grateful in qualities of interpretation was her singing of Brahms' "Despair." Grieg's "Thy Warning is Good," which was repeated, also was admirably conceived.

Coenraad V. Bos accompanied the singer admirably. She was assisted in one number by Harold Vincent Milligan, organist, who was also represented by a song, "Tomorrow." The singer was very heartily received. O. T.

Premium Placed on Old Phonograph Records of Famed Singers

It is hardly believable that collectors of phonograph records value some of them as high as \$1,000 apiece. But that is what is done to-day, and as time rushes on these very same records will increase in price, the same as a precious violin. One of the most ardent collectors of choice records is Joseph Bryant, a New York dealer. Mr. Bryant claims to have four recordings of Caruso's voice for the "Celeste Aida," and each one shows a

Lada, as an Interpretative Dancer and Just Plain American Girl



UP in Staatsburg, on the Hudson, is a fine old colonial estate known as Pawling Manor. Here Lada, the talented young American girl who has had so much success interpreting music through the dance, makes her home, and the great sweep of the lawns and gardens affords ample room for her rehearsing. A photographer took advantage of her

different period in the singer's career, the first record made about twenty years ago. The next recordings were made four years later, the third, eleven years ago, and one of the present. The last time Caruso made a sitting of this number was eight years ago. Mr. Bryant values these records highly as most of them are out of print; and as his first and second recordings are probably the best. Mr. Bryant has a collection of other records, made by well known singers, that are now out of print: Plançon, Gerville Reache and others.

rehearsal hours just before the snap of winter set in and caught her in statue-like poses, as shown in pictures No. 1 and 4, above. No. 2 shows Lada with her Blue Dane, "Queen Bess," who accompanies the dancer on all her tours and barks vociferously whenever she sees a Lada three-sheet bill poster in the towns en route. Picture No. 3 shows Lada as Tom in Nevins's

"Tom, Tom, the Piper's Son," as done at the MacDowell festival in Peterborough, N. H., last summer. No. 5 reveals Lada as Lady Bountiful, distributing Christmas gifts on New York's Lower East Side. No. 6 brings the spectator back to the colonial bedroom in Pawling Manor.

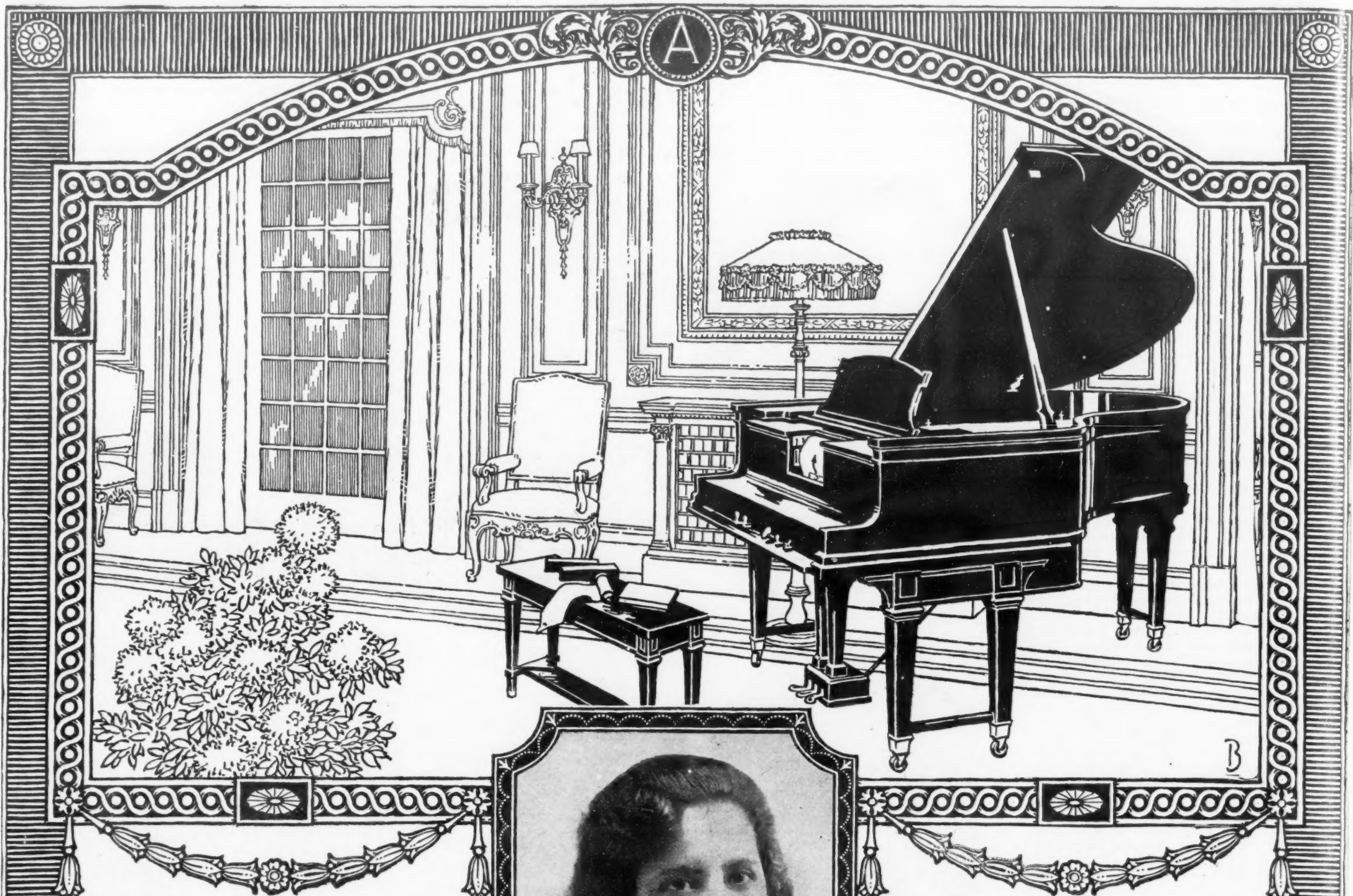
Lada gives her second Carnegie Hall recital on the afternoon of Jan. 20, with Nahan Franko's orchestra.

Gainsborg Concert of Spanish Music Proves Charming

A recital of Spanish and South American music was given on Monday, Dec. 15, at Milbank Chapel, Teachers' College, New York City, by Maria Paz Gainsborg, soprano, and Lolita Cabrera Gainsborg, pianist. Miss Gainsborg, the singer, charmed her hearers with her singing, first of folksongs of Spain, then two of Bolivia and one of Peru, these arranged by her pianist sister, and two of Argentine, arranged by Alberto Wil-

liams. There was much interest, too, in the piano works played by Lolita Gainsborg, which included Laparra's "Pete-nera," "Albeniz's "Leyenda Asturias" and Tango in D Major, and works of de la Cinnna and Granados. The modern song group comprised two Granados songs and Butron's "Zortzico" as representative of modern Spain, the Brazilian Alberto Nepomuseno's "Trovas," the Cuban Sanchez-Fuentes's "Tu," Miss Gainsborg's own "Ay! Palomita," de Luca's "La Luna," and the familiar Yradier "La Paloma."

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TWO ARTISTS EARN MONTREAL'S FAVOR

Lhévinne and Peterson Give Admirable Recitals for Large Audiences

MONTREAL, CAN., Dec. 19.—Josef Lhévinne made a triumphant reappearance in Montreal on Dec. 14, when his playing earned him a positive ovation. Accustomed as the great pianist must be to applause of all degrees of volume, there was one moment last Sunday when there thundered so strident a burst of approval that he looked as if he momentarily felt their enthusiasm. This event was one to which all musical Montreal had long been looking forward, and our expectations were justified.

Mr. Lhévinne is greatly changed. His experiences during the war have left their acid mark. Now and then he plays as if in a dream—but what a dream! Surely if fantasy and magic and the touch of genius were present in a man there they are in this Lhévinne. And there is a new deepness in his playing, a poignancy, a newer grasp of the musical integrals, which was not so before. He gave us Beethoven's Sonata, Op. 81, and played it with such unescapable pathos that at times it was almost unbearable to listen to. Here surely was great, sweeping pianism.

He played the Schumann "Carnival" as excellently as it could possibly be given. That his conception is all his own goes without saying. But his tonal treatment of it was so amazingly brilliant that one will always, after this, inevitably couple the "Carnival" with Lhévinne, much as one conveniently pigeonholes the Polonaise in A flat with Godowsky, the "Campanella" with Paderewski, and so on.

May Peterson, Metropolitan Opera soprano, gave two concerts in Montreal, Dec. 16 and 17, in aid of the Home for the Aged. On both occasions the Monument National Hall was jammed. In the first recital she speedily won her way

right into the hearts of the public by her expanse of a smooth, pleasing, rounded voice, and a delicious sense of light and shade. Her high notes were pure, clear-cut, even, satisfying, and her program gave her every opportunity of displaying her vocal ability to the utmost.

Possibly the best of her numbers was the "Norwegian Echo Song," by Thrane, though exceptionally good work was done in "El Cant des Aucells," a Catalonian carol of the fifteenth century, and in the Gavotte from the third act of "Manon."

Miss Peterson explained the drift of some of her songs to the audience, which established a pleasant sense of rapport.

The soprano was supported by Philip Sevasta, harpist. B. D.

Raymond Wilson in Utica and Syracuse Recitals

Raymond Wilson, pianist, appeared in recital before the Drop Forge Social Club in Utica, N. Y., Dec. 9, and on Dec. 15 in the fourth of a series of community recitals held in the Mizpah Auditorium at Syracuse, N. Y. On both these occasions Mr. Wilson acquitted himself with honor and held the interest of both audiences with his remarkable mastery of technique and art of interpretation. On his programs appeared Chopin's Scherzo, Op. 20, "The Pensive Spinner" of Ganz, Pugno's "Serenade to the Moon" and an Etude of Liapounoff's. Elizabeth Wood, contralto, appeared with Mr. Wilson in his Syracuse recital and Florence Hardeman shared honors with the pianist in Utica.

Mana-Zucca Celebrates Her Birthday

Mana-Zucca, the New York composer and pianist, celebrated her birthday on Christmas Day, with a reception at her home, which was attended by many notables in the musical world. She received many telegrams from various parts of this country congratulating her. Among them was one from Solomon Feinman, superintendent of the Bicur Cholim Hospital in Brooklyn, in which the appreciation of the hospital's board of directors was tendered Miss Zucca for her singing of her Hebrew song, "Rachem," at the recent testimonial dinner given to Cantor Rosenblatt.

Titta Ruffo Arrives from Europe



Photo © by Underwood & Underwood, N. Y.

WHEN the liner Giuseppe Verdi arrived from Italy just before Christmas, the passenger list included the name of Titta Ruffo, the celebrated baritone of the Chicago Opera Association. He is here seen on deck of the liner, at the right, in company with Paul Longone, of the Chicago Opera Association, left, and Dr. Annibale Salaroglia, Royal Italian Consular Agent to Clinton, Indiana, center.

NOTABLE SOLOISTS IN SAN FRANCISCO

Spalding Appears With Hertz Forces—New Opera Company Opens Season

SAN FRANCISCO, CAL., Dec. 22.—Under the leadership of Alfred Hertz, the San Francisco Symphony gave a fine program Sunday afternoon to a crowded house. Albert Spalding, violinist, played the "Scotch Fantasia" of Bruch with the orchestra. His tone and expression won him a great triumph. The other two numbers given by the orchestra were the G Minor Symphony of Kalinnikoff and Wagner's Overture to the "Flying Dutchman."

On Tuesday evening the Exposition Auditorium was once more crowded to hear Mme. Tetrassini, who gave San Francisco the great pleasure of listening to her beautiful voice. The other artists appearing with her were Mayo Wadler, violinist, and Warren Proctor, tenor. Pietro Cimara, composer-accompanist.

Stephanie Shenatowich, a young pianist, who played with great success with the Rochester Symphony Orchestra, gave a very fine program in the Italian room of the St. Francis Hotel, Monday evening.

On Tuesday evening the Oakland Orpheus Club gave a concert at the Oakland Auditorium Opera House. This chorus of male voices did some splendid work under the direction of Edwin Dunbar Grandall. Bernardo Di Guglielmo, a young baritone, was the soloist.

A good performance of "The Chimes of Normandy" was given at the Players' Club Theater last week by local artists. The cast included Eunice Mae Gilman, Miriam M. Elkus, Ellen Page Pressley, Benjamin A. Purrington, Easton Kent, Louis P. Jennings, Reginald Travers, Harold Wuele and Frederick C. Mitchell. The revival of this old opera has met with great success under the management of Jessica Colbert.

The Florence Grand Opera Company, a new organization, gave its first performance at the Allies Theater, Saturday evening, to a crowded house. "La Gioconda" was given. Those taking part were Emily Vergeri, Emilie Lancel, Blanche Hamilton Fox, Signor de Gregorio, A. Anatola and Jose Corral. Santaniello and De Cristoforo are the impresarios. E. A. B.

To Give Opera in Schools

Music lovers who cannot afford to see grand opera in its palatial homes will have an opportunity to have presented to them various scenes from the most popular operas at a nominal charge, in

some instances no charge, throughout New York in the next few months. Public schools, civic clubs and settlement houses have lent their auditoriums for the series of presentations. Josiah Zuro, director of the New School of Opera and Ensemble, is managing the project. The artists are American trained singers who have appeared in public, and who are being given a chance to appear in more important rôles. The first evening of opera, which will consist of scenes from "Faust" and "Pagliacci," will be given at the Young Men's Hebrew Association of Washington Heights on Sunday, Jan. 11. Arrangements have been made through Julius Hopp with the De Witt Clinton High School for the second performance, on Jan. 12, and at Public School No. 62, at Hester and Essex streets, for Jan. 13.

Portland Applauds Cherniavsky Trio

PORTLAND, ORE., Dec. 28.—The Ellison-White Musical Bureau presented the Cherniavsky Trio to a good sized audience at the Heilig Theater on Wednesday evening. This was the fourth appearance of the trio in Portland and they were enthusiastically received. The ensemble work was nearly perfect and as soloists they were scarcely less admirable. The program was varied and attractive. A dozen encores were given. N. J. C.

Louis Cornell in Neenan (Wis.) Recital

NEENAN, WIS., Dec. 27.—A successful piano recital was given here earlier this month at the home of Miss Babcock by Louis Cornell. Mr. Cornell gave a program of extreme beauty and won the admiration of his audience by his impressive personality and style of playing.

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The Work of the Musical Alliance of the U. S. for 1920

The year 1920 is Presidential year. Many important public offices will be filled in the fall elections. The directors of the Alliance will use their utmost efforts to induce candidates for public office to pledge themselves to work for the recognition of music in the public school system, and also for the recognition by the Government of the United States of the need of fostering music, drama, the arts and sciences, through the establishment of a Ministry of Fine Arts as well as a National Conservatory of Music, with branches in the leading cities.

A move in this direction has already been made, and as the readers of MUSICAL AMERICA know, the Hon. Francis M. Hugo, Secretary of State for New York and candidate for the governorship at the next election, has come out squarely with a platform in which a prominent plank is the duty of the State to provide adequate musical instruction in the public school system and also to make appropriation and give every possible assistance for vocal, instrumental and orchestral concerts, free to the people. This is the first instance of an official of the highest standing—Mr. Hugo has been elected for three successive terms—coming out in favor of State aid to music, and particularly of the recognition of the value of the cultural influences in our life.

Other prominent candidates for office will be canvassed and it is hoped and believed that Mr. Hugo will by no means be alone in his position before the next elections take place. It is expected that the members of the Alliance through the country will second the efforts of the directors and follow their lead, and also induce candidates for public office to follow Mr. Hugo's lead.

The efforts of the Alliance will also be used toward assisting the movement for the establishment of a Civic Music League in all the im-

portant centers. This movement, through the efforts of the President of the Alliance, has already borne fruit in Milwaukee and several other cities. The most recent instance is the establishment of a Civic Music League in the great, cultured and prosperous city of St. Louis, where they have come together for the improvement of musical conditions and have brought all the various musical and allied organizations together, though preserving the integrity of each.

The directors of the Alliance are also proud of the fact that a number of industrial plants are giving more attention to music, not alone during the lunch hour or subsequently for entertainment of their employees, but during the working hour, to combat the monotony created by specialized labor-saving devices.

The Alliance will also continue its efforts to assist young American talent which is worthy, to greater opportunity.

The Alliance will work toward securing more adequate compensation for musicians and music teachers.

A comparison of the programs of symphony orchestras, of singers and players five years ago with those of to-day, will clearly prove that the movement for the recognition of the American composer is steadily gaining headway.

During the year 1920 the President will, as usual, continue the propaganda in as many of the cities to which he has been invited as time and strength permit.

It is hoped that what has already been accomplished will induce the members of the Alliance to get their friends to join, and also induce them to second the efforts of the President and the directors.

Letters from Alliance Members

When the Alliance Can Help

Let me express my interest in the Musical Alliance. In my opinion the time is ripe now for work to be done along the lines that the Musical Alliance has mapped out.

It seems to me that it should get actively after some of the governmental laws that threaten to annihilate the musical world and make music festivals and concerts impossible. Sixteen percent on festival course tickets is too much, and I do not believe that is what the Government intends. But it is the way the ruling reads and it is being enforced.

There is surely a legitimate and a great work to be done right now, and the Musical Alliance can do it, and can, I believe, accomplish great results.

(Mrs. Wm. R.) EMMA L. CHAPMAN.
New York, Nov. 16, 1919.

Henry Lefkovich Endorses the Alliance

The Musical Alliance, founded by a distinguished and highly esteemed leader, is rapidly gaining well-earned reputation as the leading factor in the development of the art of music in this country. What it has done, however, has been due mainly, if not solely, to the unselfish devotion of its leader and his associates.

We must not for a moment lose sight of the fact that in order to further this great movement we must turn our efforts, as Mr. Freund has suggested, towards the children of our vast country. They will be the ones who will have to deliver the goods, so to speak, later, and this we will have the right to expect of them only if we do the right thing by them now.

Let us give the children of America a genuine, pleasant, sincere and home-like musical environment. Let us arrange for them such inviting, refined musical entertainment that they will look forward to such entertainment with anxiety. This would greatly help our inspiring cause.

HENRY LEFKOVITCH.
New York, Nov. 15, 1919.

Enclosed please find my check for one dollar, in payment of my dues for the coming year. I am much interested in the work of the Musical Alliance, and wish you all success.

Never has the University shown so much interest in musical affairs as this year. Our concert course (exceptionally fine for a town the size of Lawrence) has already gone over the top, and I have

enough money in the bank to pay the entire year's expenses. This, one week before the first concert.

HAROLD L. BUTLER, Dean,
School of Fine Arts,
The University of Kansas.
Lawrence, Kan., Nov. 23, 1919.

I enclose postal order for one dollar, dues for the ensuing year. I am glad to support such an organization, even in so small a way.

JEAN D. SEAMAN.
Washington, Pa., Nov. 27, 1919.

Enclosed find check for one dollar subscription for the ensuing year. Success to you.

LUCILE E. DICKSON,
Secretary, Dominant Club.
Los Angeles, Cal., Nov. 18, 1919.

Enclosed please find one dollar for fee to Musical Alliance. I am glad it is doing such good work.

MAY SLEEPER RUGGLES.
Boston, Mass., Nov. 18, 1919.

I take great pleasure in enclosing a check for my subscription to the Musical Alliance. I most heartily believe in the musicians of the country presenting a united front for the betterment of music conditions in our country. Here in Kansas we are doing our best for the music schools as well as for the individual music teachers. With kindest regards.

PAUL R. UTT.
President, Kansas Association of College Schools of Music and Conservatories.
Ottawa, Kan., Nov. 15, 1919.

Enclosed please find my subscription to the Alliance. I certainly extend my most hearty wishes for the success of the work and feel the broad and constructive lines upon which it is based will ensure its success. With a spirit of true co-operation I remain

(Mrs.) FLORENCE LEE.
New York, Nov. 5, 1919.

I enclose check for one dollar to renew my membership in the Musical Alliance. Yours, in the interest of good music,

EMMA BRADFORD LANE.
Patten, Me., Nov. 3, 1919.

It has been a pleasure through MUSICAL AMERICA to follow the Alliance. May it grow by leaps and bounds, continuing its fine, much needed and certainly most important work.

Please find enclosed check to pay my membership fee for another year and please enroll as new members: Mrs.

Grace S. Gillespie and Mr. A. I. Gillespie, both of this town.

GEO. M. OSTNESS.
Redfield, So. Dakota, Nov. 28, 1919.

Enclosed please find check for one dollar for the renewal of my subscription to the Musical Alliance. I rejoice with you that the Alliance has had such earnest support the past year. May the ensuing years be even more prosperous and fruitful. The establishment of a Ministry of Fine Arts will be a wonderful accomplishment.

(Mrs.) ZORA SHAW HOFFMAN.
Salt Lake City, Utah, Nov. 11, 1919.

I am inclosing herewith my fee for membership in the Musical Alliance of the U. S., Inc. Rose Villar, whose excellent song "To America" I am featuring on my programs, has spoken so

enthusiastically of the benefits to be derived from the Musical Alliance that I deem it a privilege to belong to it and will do my best to tell others with whom I come into contact of it.

Wishing you all success in your wonderful work for music,

FRANK REED CAPOULLIEZ,
Soloist, Broadway Tabernacle.
New York, Nov. 21, 1919.

It is the duty of every good American to take advantage of the opportunity that is afforded him or her, as the case may be, through your incessant labors for the good of things musical in the great and glorious country in which we are privileged to live and enjoy our liberty.

I am also inclosing my fee for the new term and am glad to do my "bit."

ROSE VILLAR.
New York, Nov. 21, 1919.

BLANCHE GOODE PIANIST

New York Herald—

"Miss Goode played with considerable understanding and a masterful grasp of piano technique."

Chicago American, January 25, 1917—

"There is evidence of elegance and a distinction of touch. Especially good is the color of her tone in mezzaforte work."

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SECOND NEW YORK BENNO MOISEWITSCH ANOTHER REVELATION



Photo by Mishkin, N. Y.

New York Mail, December 29th

MOISEWITSCH RECITAL

The young Russian poet-pianist gave his second recital at Carnegie Hall yesterday afternoon, playing a program of dawn and twilight, shadows and dancing stars. Benno Moiseiwitsch is an artist who leads you through the Beethoven "Sonata Appassionata," Schumann's "Kreisleriana," a group of modern compositions by Stravinsky, Palmgren and Debussy, finishing with Chopin and Mozart, as if

his vast resources of variety were still untouched. From the instant he begins to play you listen expectantly, sure that he will comfort you with a perfect technique and stir you with the dazzling power of his tone—a tone that sings, cajoles, but is never insistent.

New York Times, December 29th

(RICHARD ALDRICH)

MR. MOISEWITSCH'S RECITAL

Benno Moiseiwitsch appeared at his second piano recital yesterday afternoon in Carnegie Hall, where there was a large and interested audience to hear him. His program, a singularly interesting one, departed considerably from the conventional outlines of recital programs, and the departure began with the first number. It may be supposed that pianists have played here in public the first prelude from the first book of Bach's "Well-Tempered Clavier," but it is difficult to remember such an occasion; and still more difficult to remember so exquisite a performance of it as he gave. Yet some might have wondered why Mr. Moiseiwitsch thought it necessary to play the measure that an eighteenth century pedant inserted into the prelude to "correct" a progression in Bach's harmony.

Beethoven's "Appassionata" sonata was one of the high lights of the concert, in a performance that Mr. Moiseiwitsch made deep and engrossing—a performance suggesting poetic moods, touching the imagination; not perhaps so profoundly felt or so loftily eloquent as utterance as has been given it, but lucid and warm in its expression, varied in nuance and tonal color.

It took the courage and faith of a true artist to put Schumann's "Kreisleriana" on his program, as Mr. Moiseiwitsch did. The sequence of eight pieces, some of them long, offers little such opportunity as the "Fantasy" or the "Études Symphoniques" offer for imposing breadth and sonority of performance, sure of immediate action upon an audience. The pieces are intimate in character, and while they express a great variety of mood and emotion, it is contained in a small frame. But in them there is much of the essence of Schumann's romantic nature, his youthful romantic impulse, the extravagance of sentiment. The unrestrained humor and drollery, the tenderness and brooding melancholy, moments of deep happiness reflected in these pieces. He has given of himself in the "Kreisleriana" as fully as he has in any of his compositions. Mr. Moiseiwitsch played them with great spirit, delicacy and clearness of articulation, with much vitality of feeling, with a sensitive appreciation of the changing and gusty moods of the pieces, which followed each other without interruption. He was much applauded for his performance and was twice recalled when he had done.

He followed this with an interesting series of short pieces: prelude by Rachmaninoff, a brilliant and scintillating study by Stravinsky, which he had to repeat; three remarkably picturesque pieces by Palmgren, a composer whose work is little known, and for whom "Bird Song" there was also call for repetition, and Debussy's "Toccata." His last group comprised three pieces by Chopin and Liszt, a fantasia on themes from "Le Nozze di Figaro," still further removed from Mozart by Busoni's improvements.

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NEW YORK RECITAL BY BENNO MOISEWITSCH

of SUPERB PIANISM

New York Sun, December 29th

(W. J. HENDERSON)

Possibly no other of yesterday's contributions to the joy of living was more interesting than the recital of Benno Moiseiwitsch, pianist, in Carnegie Hall.

The young man had already been heard and the characteristics of his art pretty fully revealed. Nothing new came to the surface yesterday, but yet there was much that seemed new because of its application. For instance, Mr. Moiseiwitsch played the C major prelude from the "Well-Tempered Clavichord," a composition known to most people as the accompaniment of Gounod's "Ave Maria," and he played it exquisitely, transforming the piano into a glorified clavichord. One could imagine old Bach beaming with delight upon the performance.

Beethoven's "Sonata Appassionata," which followed, wanted something of the roar of a lion. Mr. Moiseiwitsch's dynamics run much to whispering pianissimi and there were moments in the sonata when the outlines became very faint. But it was a most musical and sincerely felt reading, rich in imagination and certainly sound in its general trend.

Schumann's "Kreisleriana" stood next on the list. These piano "Tales of Hofmann" gave the young artist scope for a publication of his romantic tendencies which proved to be well defined, if not yet deeply graven. But the final pages were beautifully played indeed. A group of pianist's pieces stirred the adorers of virtuoso magic to great enthusiasm. They were a prelude by Rachmaninoff (not C sharp minor), a dazzling etude in F sharp by Stravinsky, an undulant "Sea" by Palmgren, a "Refrain de Berceau" and a quaint little "Bird Song" by the same writer, and a brilliant toccata by Debussy. Three Chopin numbers and a bit of Mozart's "Le Nozze di Figaro," decorated by Liszt and polished again by Busoni, finished the recital.

New York Tribune, December 29th

Benno Moiseiwitsch gave another piano recital at Carnegie Hall yesterday afternoon before a large and interested audience. As at his previous appearance, the young Russian artist displayed a clear, fluent and flawless technique, a style elegant and distinguished, great delicacy of touch and of sentiment, a keen intelligence and a just taste. Those are qualities which are rare and which give their possessor a high place among living pianists.

Yet there was yesterday in his playing of Beethoven's "Sonata Appassionata" something lacking in the broader sweeps of the imagination. It was an exquisite reading, but not a great performance. Other things that he played were Schumann's "Kreisleriana," a prelude of Rachmaninoff, Stravinsky's etude in F sharp, three numbers of Palmgren, and a toccata of Debussy, and it was in these lighter numbers that he was most perfectly satisfying.

New York Globe, December 30th

Benno Moiseiwitsch gave his second New York concert of music for the pianoforte Sunday afternoon in Carnegie Hall before an audience that trembled with excitement, applauded vehemently when there was opportunity, and listened with an intensity that was positively appalling whenever the boy was playing. It is clear that Moiseiwitsch is the musical messiah of the winter.

He did some astonishing playing, astonishing in its clarity, purity and beauty of tone, its melancholy, and mysticism. For Moiseiwitsch is certainly a mystic. After the manner of Hindoo fakirs he causes mango trees to spring from the piano. No one, for instance, has ever before played the "Sonata Appassionata" as if it had been written by Cesar Franck; there are those who will believe that no one has ever played it so beautifully before. The music of Schumann would seem to be singularly well fitted to his talent, but the "Kreisleriana," on the program, are not Schumann at his best. An etude of Stravinsky the audience caused to be repeated, as they did also Palmgren's "Bird Song." Debussy's "Toccata" seemed to be projected in the air by a professor of the black art, done in four dimensions, all the colors of the spectrum, all the odors of Bichara. In the Middle Ages this young man would have been burned alive as a sorcerer.

New York American, December 29th

Before a much larger audience than he had faced at his debut, Benno Moiseiwitsch confirmed yesterday the excellent impression he made before. His technique, though somewhat lacking in resiliency and muscular relaxation, throbs with the electricity of nerve-impulse, and that is what the public likes. There is extraordinary fleetness in his fingers, and the nimbleness of his forearm makes up in a measure for a certain stiffness of wrist.

With his technical proficiency, moreover, Moiseiwitsch combines intelligence and imagination. Cerebral rather than emotional, he is always interesting and sometimes exhilarating, but rarely inspiring. His playing may satisfy; it may excite. But it does not set the heart strings in vibration.

Moiseiwitsch opened his program with Bach's prelude in C. His contributions included Beethoven's "Sonata Appassionata"; Schumann's "Kreisleriana"; a prelude in B minor by Rachmaninoff; a brilliantly effective study in F sharp by Stravinsky; three picturesque and suggestive little tone pictures by Palmgren—"The Sea," "Refrain de Berceau" and "Bird Song"—the second of which he had given as an encore at his first recital; Debussy's "Toccata"; a group of Chopin numbers, and Busoni's elaboration of Liszt's rather inconsequential "Fantasia" on familiar selections from "The Marriage of Figaro."

New York Herald, December 29th

Benno Moiseiwitsch, a young Russian virtuoso of the piano who made his American debut a few weeks ago, gave a second recital in Carnegie Hall yesterday afternoon.

He has remarkably nimble fingers. There is a brilliance and a clearness to his technique that are rarely equalled. He is a master of touch and of rhythm. All that he lacks is a little additional sweep, a broader style. But that did not prevent him from playing Beethoven's "Appassionata Sonata" yesterday with fine effect. He did not do it conventionally, nor yet did he try to appear eccentric. Clearness in his runs, many nice touches of tonal color in his slow passages, and a virile, dignified conception of the lines of this famous sonata were noted. A large audience heard his playing with evident interest.

Schumann's "Kreisleriana," a group of Chopin's pieces and modern works of Russia, Scandinavia and France by Stravinsky, Palmgren and Debussy formed the basis of a well-balanced program.

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GREAT
SUCCESS
IN CHICAGO

Some Criticisms

"MANON"

CHICAGO DAILY JOURNAL, EDWARD C. MOORE:

Tito Schipa, with more rôles in his repertoire than was supposed when he came here, appeared as the younger Des Grieux, the only member of the company's Italian wing in the otherwise French cast. He acted the part in a very boyish manner, far more so than any of his predecessors in the rôle, carrying out the idea consistently throughout. Vocally, he had some triumphs all his own. The "Dream" song of the second act was expected to be ideal for him, and it was. The suave, velvety voice, which is his, gave it a lovely rendition, and it was repeated by unanimous consent.

CHICAGO DAILY NEWS, MAURICE ROSENFELD:

The rôle of Des Grieux was in the hands of the Italian tenor, Tito Schipa, who made a youthful, good looking chevalier. He was ardent in his love-making, but, like the noblemen of his time, ever ready with his sword. He sang much of the music with well controlled, refined musical tone, and with studied phrasing.

"BARBER OF SEVILLE"

CHICAGO DAILY JOURNAL, EDWARD C. MOORE:

For the first time since the last visit of the Metropolitan Opera Company to the Auditorium, away back in the spring of 1910, there was a tenor who was a master of the Almaviva rôle. Alessandro Bonci used to sing it then; Tito Schipa sang it Saturday. What a delight it was to hear the delicate graces of the old music, the floridities, the flourishes, the suave melodies, sung by a man who knew how! Others have labored with the rôle until one's throat fairly ached in sympathy with them; Schipa dashed through it as gayly and easily as Mme. Galli-Curci sang Rosina. What with his lovely, velvety voice and his extraordinary air of disdainful ease, his performance was a masterpiece. In fact, he did one thing that I have never heard attempted by any other tenor. That was when he took up a guitar in the first act and played his own accompaniment to the serenade.

CHICAGO EVENING AMERICAN, HERMAN DEVRIES:

If Mr. Schipa continues in the artistic pathway of his singing of Almaviva he will become what I prophesied in my review of "Tosca," one of the sensations of the season. The almost riotous applause that rewarded him Saturday was well merited.

CHICAGO EVENING POST, KARLETON HACKETT:

Along comes Tito Schipa to demonstrate that the mold had not been destroyed and he sang the florid music with an ease and surety quite delightful. The tone was pure, of pleasing quality, and he tossed off the runs as though they were fun. He sang with buoyant spirits, putting in many neat little technical stunts, and added an atmospheric touch by actually playing the accompaniment to the romanza on the guitar with his own fingers, and doing it very well.

"LA SONNAMBULA"

CHICAGO DAILY TRIBUNE, W. L. HUBBARD:

He sang with excellent discrimination and he kept himself at all times wholly in the picture, even when the applause grew insistent, as it did after the tellingly given ensemble in the second act. His voice is one of true beauty, rich, full, and admirably free in emission. And last night he employed it like an artist and won deservedly hearty approval from his public.

CHICAGO EVENING AMERICAN, HERMAN DEVRIES:

Tito Schipa, as Elvino, appeared to find his usual congeniality with the lovely suavities of the Italian school. The young tenor was in excellent voice and found great favor with the public.



Tito Schipa

Chosen at Random

CHICAGO DAILY NEWS, MAURICE ROSENFELD:

Tito Schipa, a brilliant young tenor, puts so much intelligence into his work, his voice is so pliable and so well controlled, and his natural operatic gifts are so evident and noteworthy that he instantly captivated the audience. Besides being especially equipped with musical gifts far above the ordinary talents of the Italian lyric tenor, he has a very engaging personality—breezy, charming and debonair. His duke was a likable rascal, who by the color of his voice and by the warmth of his inflections could play the Don Juan as easily off the stage as on. He took a considerable share of the honors of the evening, and his very first solo, a part of the opera usually treated perfunctorily by both the singer and the audience, was encored, a circumstance the like of which is not within my memory. Then also his "La Donne Mobile" was also redemanded, and during the entire course of the opera he found great favor.

CHICAGO DAILY TRIBUNE, W. L. HUBBARD:

Interest centered strongly in the appearance of Mr. Schipa. He did not disappoint. A young man good to look upon, graceful in movement and carriage, manly and well mannered, he wins liking even before he sings. His voice is lyric tenor, but with fuller, warmer tone than is usually found in such voices.

"LA TOSCA"

CHICAGO DAILY NEWS, MAURICE ROSENFELD:

The Cavaradossi of Tito Schipa vocally was excellent. The young tenor gave to his music a very intelligent rendition and his appearance and manner were both dashing and ingratiating.

CHICAGO DAILY JOURNAL, EDWARD C. MOORE:

There was a new Mario in the cast in the person of Tito Schipa. He is the one who was welcomed, a few nights ago, as the admirable Crichton of lyric tenors, but it appeared last night that he has acquaintance with and ambitions upon dramatic rôles as well. The first act presented him as admirable in the new part. He had the good looks, the mannerly demeanor, the alert activity which made him entirely credible in the character and his solo was sung in a beautiful manner. The solo, "E lucevan le stelle" was another thing of beauty. It was repeated at the expressed desire of his admirers.

CHICAGO EVENING AMERICAN, HERMAN DEVRIES:

Schipa placed himself among the great "tragediens lyriques." He is an artist at realism. The tortured mind and body of Cavaradossi, his resistance to his captors, his collapse, his pathetic exit were convincing in the extreme. The audience was not slow of appreciation. Needless to report, his aria of the third act was roundly encored.

CHICAGO HERALD AND EXAMINER, HENRIETTE WEBER:

Tito Schipa had his particular rewards for his splendid singing of his two big solos, and he was dramatically so convincing in his rebellious outcry of victory against the machinations of Scarpia that he made his climax one of the distinct thrills of the performance.

CHICAGO EVENING POST, KARLETON HACKETT:

Tito Schipa, the new tenor, evidently is a man who will bear watching, for he is of the rare tenor breed who has brains and uses them. He played the rôle in such fashion as to make Cavaradossi not merely a sort of lay figure, but a vital part of the drama. His lovemaking in the first act appeared from the front to be quite the genuine article, and in the second act he stirred things up as no tenor has done here. His playing of the last act was dignified and he sang with such feeling and beauty of tone that the aria had to be repeated.

CHICAGO EVENING POST, KARLETON HACKETT:

Tito Schipa is the true tenore leggero and has just the kind of voice and vocal control demanded by the music. Also he is young with all the exuberance of youth, yet with enough routine to have himself in hand and a clever actor. He can sing the florid ornaments with such ease as gives you a grateful sense of comfort in listening to him and such understanding of the music as makes them decorative figures.

CHICAGO DAILY JOURNAL, EDWARD C. MOORE:

When two artists like Galli-Curci and Schipa put their heads together, join hands, and begin to blend their voices in the thirds and sixths of the score, the audience is quite certain of having a good time over the performance. They did it frequently last night. When they were not in vocal conjunction, either one or the other was quite likely to be singing a solo of quite as ingratiating a type.

"RIGOLETTO"

CHICAGO EVENING POST, KARLETON HACKETT:

At last we have a true Italian tenore leggero in Tito Schipa, who made his début last evening. For the first time in I don't know how many years there was a tenor to sing the rôle of the duke whose voice and art were equal to the demands of the music so that we looked forward to each of his arias with pleasure, instead of anticipating them with dread. He is a young man, I should judge not over 30, and with the freshness and courage of youth, and he not only looked the rôle, but played it with distinction. His voice is of fine natural quality, just a bit uneven at times, but we can count something for the nervousness of a début; yet a pure tenor and under such control as permits him to play with the difficult phrases. His mezza voce was particularly pleasing and he could diminish a high tone and sing a soft phrase in the upper voice with a grace and certainty most grateful to the ear. He is the man we have been looking for to sing these rôles. As for his success with the public, it needs merely to record the fact that he had to repeat the aria in the first act and the aria in the last act, and the quartet also had to be repeated, though they all tried to beg off. His début was a great success, and he sang like a man who could be counted on to give a fine performance of any rôle in his repertoire.

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A Pioneer of Publicity in the Cause of Music

Charles D. Isaacson, Projector of Concerts for the Masses and Writer on Musical Subjects, Has Waged His Campaign Through Many Mediums

SOME few years ago the New York *Globe*, under the direction of Charles D. Isaacson, started a series of weekly concerts free to the people. At the same time, the *Globe* also began to publish a family music page, under Mr. Isaacson's editorship, which attracted a great deal of attention and undoubtedly increased the interest of a large circle of readers in that publication.

In the series of popular concerts a number of our leading artists have appeared, including Mme. Matzenauer, Rudolph Ganz, Florence Macbeth, Mischa Levitzki, John Powell, Anna Fitziu, David Bispham, Charles Wakefield Cadman, Mme. Schnitzer, Hans Kronold, Alberto Jonas, Pasquale Amato, Rosa Raisa, Mischa Elman, Olga Samaroff, Mayo Wadler, Paul Althouse, Henry Hadley, and Arthur Friedheim. Indeed, the list runs already into the hundreds. And so half a million people have, without any cost to themselves, heard some of the world's best music interpreted by some of the greatest artists of our time.

These concerts, nearly 1000, under the auspices of the *Globe*, stand out as probably the most consistent as well as persistent effort in the direction of free music for the people that has hitherto been made in New York. Mr. Isaacson deserves the credit of having carried the work along with ever increasing interest.

At the same time that he has done this work he has been writing for a number of publications, including the *Pictorial Review*, *Physical Culture Magazine*, the *Theater Magazine*, *Forbes Magazine*, the *School News*, *Hearst's Magazine*, the *Ladies' Home Journal*, *Collier's Weekly*,

in some of which he has conducted regular musical departments. In fact, he has been a pioneer of publicity in the cause



Charles D. Isaacson, Editor of the New York "Globe's" Family Music Page

of music, and of bringing it to the masses of the people.

The *Globe* Music Club has some 15,000 members already enrolled, an army in itself. The concerts are given at the De Witt Clinton auditorium every Wednesday evening.

Marion Vecki "Jumps in" and Fills Church Engagement

Marion Vecki, baritone, who has come to New York this season from San Francisco, filled a hurry call engagement on Sunday, Dec. 22, when he sang at the Church of the Pilgrims in Brooklyn at both the morning and evening services. In the morning he sang excerpts from Saint-Saëns's "Christmas Oratorio" and in the evening Handel's "Messiah," the other soloists being Elizabeth St. Ives, soprano, Mary Kent, contralto, and Arthur Hackett, tenor. Henri Scott, the

Metropolitan bass, who is the regular soloist at this church, was delayed on his way east from Detroit, where he had just sung, and owing to his train's being late, A. Y. Cornell, organist and choir-master of the church, sent out a hurry call for a singer to take Mr. Scott's place. Mr. Vecki, on short notice, jumped into the breach and acquitted himself with credit.

KANELLOS PRESENTS BALLET

Mlle. Zanou and Mlle. Lubovska Assist at Evening of Greek Dance

Inspired by a desire "to revive the classic Greek dance and the dramatic pantomime," Vassos Kanellos presented Mlle. Thalia Zanou and Mlle. Lubovska and a corps de ballet in an evening of dance at Carnegie Hall on Friday evening. As was announced, an accident delayed the beginning of the performance three-quarters of an hour, serving only to decapitate it by the exclusion of a choreographic version of "Oedipus Rex," the chief number on the program, and probably one in which the ballet could best have shown its merits.

For the rest the program was devoted to shorter numbers, done with considerable merit and taste. In only two numbers, however, did the company really attain its avowed purpose, one in a short interpretation of an Athenian Relief, the other in an incidental dance included in the "Return of Orestes." The costumes, choreography and lighting throughout were well planned; where the ballet disappointed was in the choice of music. Only once, when recourse to original Greek tunes was sought was the music at all appropriate, for the rest it was an amazing mixture. Both Mme. Lubovska and Mlle. Zanou showed themselves expert dancers, as did M. Kanellos in his own solos. Worthily conceived with an admirable reason for its being, a more careful thought to the music would give this ballet effort the dignity it merits. Erno Rapee, with a symphony orchestra, gave adequate accompaniments, offering also the "Freischütz" Overture.

F. R. G.

Schumann-Heink Acclaimed at Concert in Boone, Ia.

BOONE, IA., Dec. 16.—Mme. Schumann-Heink sang here last night, in the First M. E. Church. The size of the audience was limited only by the fire prevention ordinance. This was the first number of the local Lecture Course, given under the auspices of the Commercial Association. The contralto won a triumph. Frank La Forge was accompanist. His solo numbers were well received. L. L. K.

The Paulist Choir, under Father Finn, attracted a record-breaking audience at Louisville, Ky., on Dec. 11, with John Finnegan and Masters Coates and Probst as soloists. The Louisville Male Chorus, under Carl Shackleton, also drew a large audience at their first concert.

JEAN BARONDESS, SOPRANO, MAKES PROMISING DEBUT

Young Singer Discloses Versatility and Skill at Her Aeolian Hall Appearance

Jean Barondess, a prepossessing young soprano, made her recital debut in Aeolian Hall, Tuesday evening, Dec. 23. Her program was interesting, with a majority of numbers off the beaten track of song programs. She sang in Russian, French, Italian and English. Her versatility was further disclosed by the program book, a majority of the English translations being the work of the singer.

Miss Barondess was very cordially received and added several extra numbers. Her voice was one of ample power, especially in the upper tones. She phrased skilfully and entered into the spirit of her numbers. The voice is not without defects and the singer needs to guard against exaggeration in her interpretations, but she proved her ability to give an interesting recital.

Included in her program were numbers by Wolf-Ferrari, Zandonai, Donaudy, Aubert, Hue, Fourdrain, Arensky, Tchaikovsky, Glière, Hageman, Manna-Zucca, Woodman, and Charles Gilbert Spross. Arensky's "Broken Vase," Aubert's "Vilanelle" and Glière's "Live and Let Live" were especially well liked. Richard Hageman, who accompanied the singer, was called upon to share the applause which greeted her singing of his song, "Do Not Go My Love," a setting of a Tagore poem.

O. T.

Stella Hammerstein Keating, a daughter of the late Oscar Hammerstein, has been divorced from her husband, F. L. C. Keating in New York.

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WASHINGTON

Masonic Temple, November 28.

EVANSTON, ILL.

November 30.

CHICAGO (2 Appearances)

December 4.

Sinai Temple, December 16.



PRESS NOTICES

ERIE DISPATCH

"Investing her song topics with native atmosphere and enveloping her subjects with artistic grace, Lydia Ferguson was warmly applauded. It was the second event on the year's program and set a precedent that is unlikely to be surpassed for artistic merit in any subsequent performance."

PITTSBURGH DISPATCH

"A voice of rich quality, a dramatic skill and a charm of personality combined to give a program of rare enjoyment when Lydia Ferguson appeared in recital yesterday at Memorial Hall."

WASHINGTON DAILY NEWS

Crowded House Greeted Lydia Ferguson Singer's Interpretations Original

"All that had been said of Miss Ferguson and her ability to portray in the best manner the songs of different countries was fully realized and more. The singer not only gave a nice attention to detail concerning accuracy of execution,

but she gave each number an original interpretation with the most delicate of shading, which created a dramatic atmosphere that held the audience quite enchanted."

WASHINGTON OBSERVER

Lydia Ferguson Delights Her Audience

"Lydia Ferguson delighted a large audience composed almost entirely of Washington musicians and persons qualified to judge—which they did to the credit of the singer—an accomplished artist indeed."

WASHINGTON REPORTER

"Miss Ferguson not only sings, but brings to her audience the atmosphere and spirit of that which she sings."

SEWICKLEY HERALD

"In the group of Brittany songs Miss Ferguson not only interpreted and portrayed the spirit of the peasant, she WAS actually the peasant for the moment. Her audience was enchanted."

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"A revelation of unusual brilliancy."—Kristianstads Bladet, 4/24, 1919.

"A glorious voice of glowing and exquisite beauty."—Blekinge Läns-Tidning, 4/25, 1919.

"A revelation—the foremost."—Skåne Tidningen Dagen, 4/28, 1919.

"An artist who rivals the greatest international celebrities."—Norrköping Tidning, 4/28, 1919.

"A success so phenomenal that we cannot recall its parallel in the history of music."—Stockholms Dagblad, 5/4, 1919.

"Julia Claussen is a singer of Divine grace."—Wärmlands Läns Tidning, 5/2, 1919.

"A voice of divine beauty."—Karlskrona Tidning, 5/3, 1919.

Denmark

"The manner of her singing and interpretation is that of one of the World's greatest artists."—Hovedstaden, Copenhagen, Oct., 1919.

"It is a long time since we heard such pure melody flow from the throat of a woman."—Social Demokraten, Copenhagen, Oct., 1919.

FIRST RECITAL UPON RETURN TO AMERICA

Baltimore

Julia Claussen's Baltimore recital one of unusual excellence.

"Mme. Claussen is indeed a great artist; we hear too few artists of this calibre in recital."—The Sun, Baltimore, Dec. 5, 1919.

The sixth Peabody recital took place yesterday afternoon at the Conservatory, when an unusually interesting program of songs was presented by Julia Claussen, the distinguished mezzo-soprano, whose fine work in opera here is still one of Baltimore's happiest memories. Mme. Claussen is indeed a great artist, a singer whose performance is characterized always by that suggestion of repose and the quiet assurance that seems to be one of the distinguished marks of nearly all foreigners, yet she senses with a rare instinct the interior significance of the particular music she is interpreting or the poetic intent of each number with an exquisite faithfulness.

She has a superb voice of wide range and great warmth and beauty of tone, and as she phrases always with admirable taste and sings with so much style and sympathy, she made a very deep impression on a large and enthusiastic audience yesterday afternoon. We hear too few artists of this calibre in recital in Baltimore.—J. O. L. in the "Sun," Baltimore, Dec. 6, 1919.

Julia Claussen, mezzo-soprano of the Metropolitan Opera Company, appeared in a recital yesterday at the Peabody. The hall was crowded, the people standing in the rear of the room, and they left fully satisfied. Her luxuriant voice, which is so well under control, captivated the audience at once, and her temperamental nature that sensed the mood of each number on the varied program and interpreted it accordingly, was a source of keen delight.

Applause after applause was heard, and she responded by repeating several numbers. The concert was opened with "Lascia ch'io pianga," from Rinaldo; "Chant Hindou," by Bemberg; "Les Papillons," by Chausson; "Infedeltà," by Hahn, and "Le Moulin," by Pierne, all given with artistry and beauty, and Saint-Saëns' aria from "Samson et

Dalilah" closed the recital. The wide range of her voice was especially noticed in "Floods of Spring," the low notes of which were round, full and vibrant. Tipton's "The Crying of Water" was given with the fine breadth of feeling the text demands, and a "Cradle Song," by Schaefer, so different in its sentiment, was sung with a softness and tenderness of tone so simple and beautiful that it made a direct appeal.—Baltimore "American," Dec. 6, 1919.

The recital given by Julia Claussen at the Peabody yesterday proved eminently satisfying. The well-known mezzo-soprano was in a fine voice and sang the various numbers with a delicate differentiation and an appropriateness of expression that invested each one with an interest of its own. Mme. Claussen not only has an excellent control, but her ample artistic equipment was at all times in evidence and the combination made the recital one of unusual excellence.—The Evening "Sun," Baltimore, Dec. 6, 1919.

Mme. Claussen in charming recital: To overestimate this artist's undoubted powers as a song recitalist, her ability as an interpreter and her qualifications as a singer would indeed be a difficult task; the singer gave an exhibition of her power to an enthusiastic and most appreciative audience.

And there were excellent grounds for the display of enthusiasm. Not only the quality of her voice itself, but her splendid breath control and her well-developed capacity for interpretation made a direct appeal to her hearers.

A vocal recital, when unaccompanied by any solo instrument, is apt to be lacking in the quality of variety so necessary to art, but in the case of Mme. Claussen variety of moods and impressions were abundantly depicted, and never for one instant did the attention of the audience flag or lessen in interest.—W. G. O., in The Baltimore "News," Dec. 6, 1919.

MUSICAL SEASON AT HEIGHT IN RIVIERA

Monte Carlo Opera Attracts
Crowds—Concerts and
Ballets Given

NICE, FRANCE, Dec. 10.—The musical season, now in full swing everywhere along the Riviera, confirms in every respect the excellent predictions made. The Monte Carlo opera, called justly "The Bayreuth of the Riviera," still draws crowds of music-lovers to hear singers of note, both from this and the other side of the world.

The greatest success of the past week was the production of Delibes's two ballets, "Coppélia" and "Sylvia," upon which Comte Offenbach, the director, expended all the resources at his command. The name parts in both ballets were assumed by Mlle. Mazzuchelli from La Scala. Mlles. Meylach and Guissoni were equally delightful and the entire *corps de ballet* acquitted itself with distinction. Louis Ganne, the well-known composer, was the very capable conductor. M. Ganne has also presented several symphonic programs of great interest, featuring principally French and Russian compositions.

At Nice, too, the opera has been excellent. Edmond Clément made his re-appearance in "Manon," winning prolonged applause. Rose Degeorgis in the title rôle confirmed the impression that she is one of the most extraordinary singers of the season, possessing not only a warm, lovely voice, but unusual intelligence and abundant temperament. "Guillaume Tell," with new settings and costumes, was well received and reflected great credit upon Mons. Bruni, the director.

The concerts at the Municipal Casino are well attended. At a recent one, the program was devoted to the compositions of César Franck, a preliminary talk being given by Georges Avril. Mme. Ritter-Campi of the Opéra-Comique was also heard at another concert, at which Marguerite Long, pianist, offered an unpublished Fantaisie for piano and orchestra, by Georges Hüe.

The "Maadrigal Vereeniging" from Amsterdam, under the conductorship of Sam Dresden, has offered programs of madrigals of the Renaissance period.

PIERRE BOREL.

HUNTINGTON'S (W. Va.) MUSIC

Ornstein Greeted in Recital—Programs
by Local Artists

HUNTINGTON, W. Va., Dec. 22.—Under the local management of Alfred Wiley, Leo Arnstein, pianist, appeared in a recital at the City Auditorium Dec. 12. His program opened with a Prelude of his own, followed by a "Hungarian Rhapsody" by Liszt. Other numbers were a group of Chopin, two by Cyril Scott, and several Debussy numbers. Mr. Arnstein received a cordial welcome.

The first faculty recital of the musical department of Marshall College for the season was given Dec. 15. Mildred MacGeorge, pianist and head of the department; Ethel Davis, pianist, and Mrs. C. E. Haworth, vocalist, took part. This recital did much to strengthen the opinion of the city at large as to the high standard of teaching maintained at this institution.

Margaret Neekamp-Stein, lyric soprano, gave a recital in Carnegie Hall Dec. 17. This was her first public recital work in this city and a crowd attended. She displayed a highly cultivated voice. Edwin M. Steckel was her accompanist.

E. M. S.

"Messiah" Admirably Done in Wooster, O.

WOOSTER, O., Dec. 17.—The Christmas production of Handel's "Messiah" by the Wooster Oratorio Chorus Tuesday evening was a feature of the holiday week at Wooster College. The chorus is composed of seventy-five of the best voices from the city and college. The accompaniment was furnished by Prof. Hall at the organ, and Prof. Burt at the piano. Prof. Neille Rowe, head of the Conservatory of Music at Wooster College, ably conducted the work. There were four assisting soloists: Edith Ayers McCullough, soprano; Anna Louise Week, contralto; Frank E. Cuthbert, bass; T. Earle Yearsley, tenor. They did excellent work. The chorus as a whole sang splendidly.

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Mexico City, Mexico: Eduardo Garcel, National Conservatory of Music.

Havana, Cuba: E. F. O'Brien, Malecon y Blanco.

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NEW YORK, JANUARY 10, 1920

LESSONS FOR NATIVE OPERA COMPOSERS

As many prospective opera composers as may be killing time or cooling their heels in this vicinity ought to pay a visit to the "Blue Bird." From the much bedizened Maeterlinck-Wolff product they can draw some important precepts to character in their memories and utilize when occasion requires. The piece is, indeed, prolific in useful lessons. Of course, it does not tell anything that the wise have not known and tried to impart for a very long time, but practical demonstration is always more convincing to the unbreathed mind than vain theory. Chiefly, the "Blue Bird" will furnish some cogent illustrations of what not to do in constructing a viable opera. It is pretty generally admitted that the American composer whose gaze is directed toward the lyric stage is still untutored in some of the fundamentals of his *métier*. He may write—indeed he often has written—capital music. He has not written opera, save in a form crude and experimental. His knowledge of what will go and what will not go in opera is errant and haphazard. He learns but slowly from the mistakes of his countrymen. Perhaps the errors of a foreigner will be more fruitful and instructive.

For the miscalculations manifested in the "Blue Bird" are in many respects those to which American composers of opera are prone. No special sense is needed to detect them. The musician has, to begin with, set himself a highly uncongenial task—one from which a person born with the operative instinct would have shrunk. Maeterlinck's play in its original state was rich in virtues that probably blinded Mr. Wolff to the obstacles the lyrical harnessing would impose. He was obsessed by the poetic and transparent allegory of the play, by the music of Maeterlinck's diction, the

picturesque setting and the childlike beauty of the fable. He did not pause, evidently, to realize that there existed no highly-wrought emotional plot, none of that ebb and flow of feeling serving as incentive and structural basis for the sweep of lyrical design, that in the unavoidable compression of the speeches so much would go by the board that scrappy bits of dialogue alone would remain—and that such dialogue, by its fragmentary nature and shifting, variable character, necessarily inhibited melodic progress and shapeliness; that even a supreme master of musical characterization would face with misgivings the task of denoting more than thirty fantastic personages who, in the reduction of the piece, have been despoiled of most of the individuality they possessed; that the tale did not unfold itself with sufficient obviousness to the unaided imagination; that there was too great a predominance of one quality of voice, thus inviting monotony. These things Mr. Wolff did not notice; or, if he did, he entirely misconceived his own powers to deal with them.

Some of the difficulties that make the "Blue Bird" what it is have at various times been pointed out in American operas. Here, now, is an opportunity to acquire knowledge, not through the defect of one of our own, but through the deficiencies of a foreigner. That our musicians may profit by the chance is one reason for wishing that the "Blue Bird" may live yet a little while.

MAN CANNOT LIVE BY GLORY ALONE

The Deity must love the American composer; not because He made so many of him, but because there is a comfortable delusion in the land that our creative workers manage to subsist by divine grace and dispensation. Most of the American composers we have encountered have had an uncommonly lively time keeping soul in body. In too many instances they have been driven by economic pressure to writing pleasant, inconsequential songs and "pieces"; pages utterly unrepresentative of their higher selves. The needle of necessity pricks, and it is hard, but the victim responds.

All this is a sadly familiar story, and many have pondered ways to improve the composer's lot. There are certain aspects of the situation which illustrate how unjust to the composer is the system's working. A man writes a score, say a symphony. After much running about and some wire-pulling, he finally has it accepted for performance by one of the large orchestras. A lucky man, everyone says. No doubt; but suppose he's a poor composer (as most composers are), what then? Poor or rich, he must deliver to the librarian a full set of accurately copied parts. If he can spare the time—which is a great deal—and the eyesight he may do this drudgery himself. Otherwise he must find sufficient money to pay the copyist, a sum often running into several hundred dollars. This is patently unjust, we submit. He not only receives no material compensation for the performance of a work which may have taken him years to write, but in addition he must actually pay out a considerable sum to make that performance possible.

It seems only elementary justice that a composer should at least be spared personal expense in these circumstances. That he should be financially compensated in some measure for the labor expended on his music seems incontrovertible. If this is not feasible, at least all the expenses entailed in actual performance should be defrayed from the orchestra's funds. Some day, we hope very soon, orchestras will set aside funds for this purpose. Creative workers are "people," and their material needs are pretty much the same as their less impractical brothers'. There are enough things to discourage artistic creation in this age of the machine without adding stones to the mountain.

JEAN DE RESZKE'S IDEA

"Wagner's music must be given again everywhere," said Jean de Reszke recently to an American interviewer. Jean used to be the ideal *Tristan* and *Siegfried*. Also the ideal *Romeo* and *Raoul* and his sympathies were at all times notable for their catholicity. Now, Jean is not a German, nor was he at any time during the war suspected of pro-German inclinations. Indeed, he made bitter sacrifices for the overthrow of the Teutons. His idolized son fell on the field of battle, his brother, the peerless Edouard, died in poverty and illness on his devastated estate in Poland, and his wife is to-day the victim of a complete breakdown, a consequence of the anxieties and sufferings of the past five years. And yet Jean uncompromisingly insists that Wagner must be given again "everywhere." He is moved to this statement by the reinstatement now taking place in France in accord with popular wish as expressed in various musical plebiscites.

And Jean is right. The sooner the restoration occurs the better will it be for public taste.

PERSONALITIES



Governor of Montana Honors Lucy Gates

Lucy Gates' recent Western tour, extending from St. Paul, Minn., where 2000 persons thronged the People's Church, to Helena, Mont., appears to have been in the nature of a triumphal progress. At Helena, on Dec. 17, Governor Stewart himself conducted Miss Gates and her accompanist, Fred M. Gee, through the Capitol, and afterward attended the soprano's recital. The picture shows, left to right, Gov. Stewart, Miss Gates, and Mr. Gee, on the steps of the Capitol.

Granados—Eduardo Granados, son of the composer of "Goyescas," conducted an intermezzo at the Paris Opera last week and the audience was unrestrained in its applause for the young leader's accomplished method.

Korngold—Erich Korngold, the young Viennese composer of twenty-two, who was at one time considered a leader in the futuristic movement in music, has just been appointed a conductor of the Hamburg Municipal Opera Orchestra.

Rosen—Max Rosen substituted for Maud Powell in Detroit during his late Western tour, when the noted woman violinist was so suddenly stricken and unable to play there in joint recital with Leopold Godowsky. Mr. Rosen met with great success.

Messenger—Madeleine Hope Messenger, daughter of Andre Messenger, the managing director of the Opera Comique, and composer of "Monsieur Beaucaire," was married recently to Jacques Lartigue, a painter, who was in the aviation service during the war.

Littlefield—Laura Littlefield, the Boston soprano, was a guest at a small informal dinner given Thanksgiving evening to Lord Leverhulme and his staff. After dinner, Mrs. Littlefield sang a number of songs by English composers which were greatly enjoyed by the visitors.

Marinuzzi—Gino Marinuzzi, the distinguished young conductor of the Chicago Opera Association, was intended by his parents for the law, and was, in fact, engaged in its study when a Mass that he had written, commemorating the assassination of King Humbert, gained him recognition as a musician.

Tetrazzini—The famous coloratura had her first airplane ride in San Francisco recently, more or less involuntarily. She had presented \$50 to the San Francisco Examiner Christmas fund rather than go up at the flying events for that paper's Christmas campaign, but when she had taken her seat in the plane and was induced to ride a short distance she thoroughly enjoyed the trip.

Duncan—The future headquarters of Isadora Duncan's efforts to develop aesthetic dancing may be Soviet Russia, according to an interview given by Miss Duncan when she returned lately to Paris from Rome. She is quoted as having said that the attitude of managers in America and England was "for art in quantity, with little attention to quality." She has been told, she says, that the Bolshevik attitude toward artists is a kindly one.

Fokine—In an article written for the New York Herald, Michel Fokine says of the significance of the new ballet: "The new ballet, refusing to be the slave of either music or of scenic decoration and recognizing the alliance of the arts only on the condition of complete equality, allows perfect freedom both to the scenic artist and to the musician. In contradistinction to the older ballet it does not demand 'ballet music' of the composer as an accompaniment to dancing; it accepts music of every kind, provided only that it is good and expressive. It does not demand of the scenic artist that he should array the ballerinas in short skirts and pink slippers."



By Cantus Firmus

If you are a violinist or an oboist, or a tympanist in some prominent orchestra and your conductor playfully seizes you by the leg and swings you around in the air and lands you on the new French concertmaster, don't complain. If your distinguished leader bites your ear, or elsewhere, or proceeds to eradicate your features, don't murmur. Above, all don't have him arrested; he is simply a "tragic prey to the tyranny of art" and is wholly irresponsible.

A Milan court has just acquitted Toscanini of a charge of "seriously assaulting a violinist" during a rehearsal of the Ninth Symphony. A psychologist testified that

"He had made a special pathological study of Toscanini and had found that on great occasions this prince of conductors becomes so possessed by sublime frenzy that his normal personality forsakes him. He becomes transfigured by genius—beside, or rather outside of, himself—so that the inhibitory nerves are completely paralyzed. In a paroxysm of inspiration he falls a tragic prey to the tyranny of art, and the faculty of distinguishing good from evil is subordinated to the extreme ebbs and flows of sensibility. Stupendous words and vivacious deeds break forth with volcanic force.

"So impossible is anything like a quiet return to normal equilibrium that throughout the night after a performance he continues in a state of pitiful nervous exaltation. He cannot sleep, his teeth chatter incessantly, the muscles of arms and legs become painfully rigid and his whole organism vibrates like the subsoil after a terrific earthquake."

The judge listened to the words of the *savant* (who missed his vocation by not becoming an American press agent) and dismissed the charge against the leader. We can picture the Milanese judge rendering the verdict, with tears streaming down his cheeks, and sobbing, "Forgive us, dear maestro, for ever doubting you. But never mind, we'll fix your violinist. Forty years, you pig of a fiddler!"

Hereafter we shall attend orchestra rehearsals with a new interest in life. Think of beholding Mr. ——— becoming "transfigured by genius" and pounding an offending flautist! Glory be, excuse us for stopping abruptly; we have to go to a rehearsal.

Why Some Critics Are Sorrowful

The poison liquor exposé has wrought havoc among New York musical journalists. No, no casualties, but it happened that some writers received New Year greetings from some real darlings, in the form of filled bottles. But not a writer dared sample the vile stuff; instead they cautiously sent it to the analytical

chemists—and this process is expensive, consuming as it does several ounces of the colored waters.

Hereafter donators will be requested to attach an affidavit to their gift, warranting the stuff free from critic-extenuating ingredients.

A college president who not long ago displayed his careless attitude toward music now announces that he feels the great American people calling him to the all-high seat at Washington.

Now, children, all together—shall we vote for this gentleman?

A Boston opera baritone advertises himself as "America's acknowledged leading singer." Why not "self-confessed leading singer?"

A Fallen Pole

"Poland is buying airships," observes James J. Montague in the *New York World*, "probably with the intention of hunting for Paderewski."

This is a cruel reflection on Mr. Paderewski's skill as a publicity promoter. The first performer on the Polish Republic, Opus 1, never allows himself to sink into such obscurity.

By the bye (phrase copyrighted 1920), his successor is a Pole who admits that his name is Skulski; given name, we understand, is Thickski.

Reinald Werrenrath, sometimes known as Rinold Werrinat, Ranol Wurinat, Raoul Worryrats, and so on, ad infin, as John McCormack would say, has sent out a card with this greeting:

REIMOLD WARREMATCH
and his tribe
wish you and yours
a very
Happy New Year

Wonder why the prospectus of the Chicago Opera Association lists "Rip Van Winkle" under "English Novelties"?

DeKoven is a Nutmeg Yankee, despite his monocle.

On the other hand, we admire the same prospectus-writer for his vivid description of Edward Johnson. The tenor, reads the booklet, "is a slender man built on clean-cut American lines."

[From a News Report.]

"Isolde Menges played three movements of Lalo's *Symphonie Espagnole*. It was a pity she didn't play them all."

Yes, indeed, Miss Menges should play all the twelve movements of this little concerto.

CONTEMPORARY :: AMERICAN MUSICIANS

No. 99

Percy

Hemus

PERCY HEMUS, baritone, was born in Auckland, New Zealand, of English-Scotch-Irish-Welsh ancestry. He was brought to America as an infant,



Percy Hemus

his family settling first in California and later in Kansas. He received his general schooling in Topeka and the Middle West. His musical career began as a young boy when he became soloist in the first boy choir organization in the Episcopal Church of Kansas. His musical studies began when he was very

young, and were pursued entirely in America under well-known teachers. His first professional appearance was with the Alpine Concert Company, which toured Kansas, Colorado and Ohio in concerts. At the age of twenty-one he came to New York, three months later becoming soloist at St. Patrick's and being offered similar posts in five other prominent churches. He has sung in opera under such conductors as Bodanzky, Bamboshek, Eisler, Franko and others. Was the first musician to establish annual recital of American compositions, giving these in Aeolian and Carnegie Halls and championed cause of American works before the war.

In November, 1917, he became Government song leader at Pelham Bay Naval Station, being publicly thanked for his fine work by Secretary Daniels at a reception in the Lewisohn Stadium on July 4, 1919. Through his efforts has won millions of dollars for the war drives. Has done much recital and dramatic work through country and before leading organizations. Makes his present home in New York City.

C. W. CADMAN SUES

Brings Action Against Film Company in Los Angeles

LOS ANGELES, CAL., Dec. 17.—Charles Wakefield Cadman has brought suit in the Superior Court against the Catherine Curtis corporation, a film company, for \$6,500 damages, alleging non-fulfilment of contract. It seems the film company is producing an Indian play and Mr. Cadman was given a contract to write the music for it. The company went to Coeur d'Alene, Idaho, to make the films, and on its return Mr. Cadman demanded the script of the play, on which to base his music. The company did not deliver it, he avers, and as the composer had cancelled a number of Eastern engagements in order to do this work he now demands damages.

Albert Spalding gave a recital at Trinity auditorium, Dec. 16, in which he played to a good sized Behymer audience. He again evinced the technical proficiency and the dignified style with which he held his audience at a recent Philharmonic orchestra concert, directed by Walter Rothwell. His program included a number of works not before heard here and this, with his masterly appeal to the musical sense of his audience, won a hearty reception.

The Philharmonic Orchestra gave its fourth popular concert Sunday at Trinity auditorium, playing a program that had almost symphonic standing and including the slow movement to the "New World" Symphony. The soloist was Patricia Henshaw, a young society woman of Los Angeles, who is possessed of a pleasing voice and a winsome manner. The attendance on these concerts is very encouraging.

The Zoellner Quartet added one to its long series of Los Angeles recitals Dec. 15 at the Ebell club house. It played Quartets by Dittersdorf, Gliere and movements from Napravnik and Debussy.

W. F. G.

STOKOWSKI IN WILMINGTON

Philadelphia Orchestra Presents Elizabeth Bonner as Soloist

WILMINGTON, DEL., Dec. 22.—With Elizabeth Bonner, contralto, formerly a resident of this city and now a pupil of Herbert Witherspoon, as soloist, the Philadelphia Orchestra gave the second of its series of concerts in Wilmington tonight. Miss Bonner much more than met the anticipations of her admirers. Her voice, which is extremely low pitched, was luscious in tone and of much dramatic quality. There was a holiday atmosphere in the orchestra's program, from the opening number, Bach's "Shepherds' Pastoral" from the "Christmas Oratorio," through the Brahms' Symphony No. 4, to the final Hungarian Rhapsody No. 2, Liszt. Stokowski led his organization through the pastorella in a manner undeniably pleasing to those who ordinarily care little for Bach, judging from the unanimity of the applause. The Brahms work was played superbly, especially the andante movement. As for the Rhapsody Hongroise, the men from Philadelphia literally revelled in its brilliant polyphonic passages and irregular tempi.

T. H.

Mr. and Mrs. Fickenschner Return From Lecture Recital Tour

Arthur Fickenschner, New York vocal teacher and composer, has just returned from a lecture-recital tour. Two lectures were given under the auspices of the newly created department of art and architecture at the University of Virginia. Mr. Fickenschner's subjects were, "Elements of Musical Expression: Their Causation and Application" and "An Outline of the Historical Development of Music." Mrs. Fickenschner, who accompanied her husband, gave some illustrations in the latter lecture. Her work was much applauded.

Elman's Recital in Bangor (Me.) Is a Stirring Event

BANGOR, ME., Dec. 24.—A great ovation was accorded Mischa Elman, the Russian violinist, when he appeared in the City Hall last evening in a benefit recital given under the auspices of the Eastern Maine General Hospital, and notwithstanding the fact that the concert was given two days before Christmas an immense and most responsive audience greeted him. Joseph Bonime was a most satisfactory accompanist. On Tuesday noon Mr. Elman was the guest of honor at a dinner given him at the Bangor House by the Rotary Club.

J. L. B.

Eastern Dates Fill Season of Harriet Case



Photo by Walter Scott Shinn

Harriet Case, Soprano

Spending this winter in the East, Harriet Case, soprano, formerly associated with the Cosmopolitan School of Music in Chicago, is putting to her credit some excellent appearances in concert. Miss Case has also been associated with the Iowa State Teachers' College and has appeared extensively in recitals in the Middle West.

During November Miss Case sang for the Chiropean Club of Brooklyn on Nov. 5; a song recital before the Monday Musical Club of Albany, N. Y., on Nov. 10, in which she had great success; for the Oberlin Club of New York on Nov. 15, and a private recital at Wellesley, Mass., on Nov. 29. Last month she gave a private recital at Cambridge, Mass., on Dec. 2; appeared as soloist at the First Congregational Church in West Medford, Mass., on Dec. 7, and gave a recital at Bristol, Conn., on Dec. 15. The last-named appearance was a brilliant success, Miss Case giving a very attractive program. She will fill a number of engagements, both in recital and concert, during this month and February and later will return to the West for a spring concert tour.

AGAIN GUILBERT DELIGHTS

Program Given by Great Disease Covers Four Centuries' Songs

It was an evening of more than usual charm that Yvette Guilbert, not in the least hampered apparently by a heavy cold, held out to her audience at Maxine Elliott's Theater on Sunday evening, Jan. 4. For, discarding any assistance in her program save the excellent accompaniments of Maurice Eisner at the piano, the great *chanson* singer gave four groups of songs interspersing them throughout with her inimitable comment and explanation, most of it in her lovely liquid French. The audience were grave and laughed with her by turns, as she passed from the 15th and 16th century "Legendes Miraculeuses" of the armless St. Bertha and of the Bad Rich Man, to the legends of the feudal day, when men subdued wives and married off unwilling daughters with equal impunity.

From the satires of the thirteenth century wandering minstrels, the singer took her hearers into the modern "La Soularde," with its tragic horror of degeneration, the blasé "Ecoutes dans le Jardin," the evertrue "La Femme"; and every step of the way was a delight, including the numerous encores. "Age cannot wither nor custom stale her infinite variety," might have been written of Yvette Guilbert, with her subtly exquisite art and its underlying deep human appeal.

C. P.

John W. Nichols Appointed Head of Vassar's Voice Department

John W. Nichols, New York tenor and vocal instructor, who has just been appointed head of the vocal department of Vassar College, Poughkeepsie, N. Y., is preparing for a recital of songs by Debussy and other modern French composers which he will give at Vassar on Feb. 4, assisted by Mrs. Nichols, pianist.

BRASLAU

WEST

Louis Symphony

NOV. 15, 1919

Rochester

ice is of glorious
It is a wonderful range
Miss Braslau uses
real artistry. Her interpre-
vers and a brilliant order
demanded in a program
the conventional.—*Detroit*
ss.

It is too much to say that Miss
with path and beauty, a
stage manner, a voice of
us melody and glorious
and a fine temperament,
y a sign of the very first
e.

with a superb voice of re-
range, power and expres-
a fine stage presence, the
act and the determi-
sacrifice and work unceas-
rapidly became a popular
ar. Before she learned to
any languages, including her
Russian.—*Nashville Ten-*

Braslau has a contralto
wonderful quality and knows
get the best results from it.
that she motivated the audi-
d not saying too much
was called many times
the evening.

interpretation is always telling
charm, stage presence is
thing, her presentation
program.—*Denver Rocky*
New

Braslau was recently called
the V. Key, of the *New*
World, the really most ca-
contralto of the Metropolitan
Certa she has a con-
ce of remarkable power,
nd range. The tone texture
the high notes do not shrill
the lower range does not

Braslau's voice and use of it
e.—*Rochester Post Express*.

lighted in expression typi-
the late Theodore Roosevelt,
characterizes the impressions
no heard Miss Sophie Bras-
ralto in song recital at the
ater Wednesday night.

are and beautiful quality of
s and the range, and her
willingness to respond to the
of her hearers, won her in-
come.

ing her program with "Cheo
za Euribia" from "Orfeo et
" by Gluck and Donizetti's
" from "Lucretia Borgia,"
quering range and artistry
l. Miss Braslau left no
the mass of her audience
is truly an artist. Her tones
luminous and the fullness of

them floated out with ease, capturing
her listeners at once.—*Battle Creek*
(Mich.) *Journal*.

Miss Braslau came into her own.
It is a pleasure to avow her a con-
tralto of the first flight, with a voice
that is ample and varied, equal to any
demands put upon it, flexible and
even throughout its range, and of a
very appealing quality in its less
dramatic moments.

Nor is Miss Braslau a mere vocal-
ist; she has interpretative powers that
fall but little short of distinction.
Few contraltos of her time can meet
so well as she the exacting interpre-
tative demands of the six folk songs
from various lands with which she
regaled her auditors—and in the
plaintive Swedish melody she af-
forded one of the sheerest delights of
the evening.

Unquestionably the highest points
in the evening's pleasure were the
Shalitt "Eili, Eili"—that wonderful
elegy of an exiled race—and the
"Greatest Miracle of All," an ex-
quisite and tender morceau of her
own southern blacks. For many of
her auditors, I am sure, Miss Braslau
will go on singing these things in
memory many days.—*Detroit Journal*.

Miss Braslau's voice is strong and
tender and true. There is certainly
no lack of volume nor of range. Her
low notes are as rich and powerful
as the bass notes of a pipe organ
and equally as delightful in the
middle register, yet there is a timbre
in her softer notes that is as mellow
as the flute.—*Newport News (Va.)*
Times Herald.

Miss Braslau is undoubtedly the
greatest of our younger singers. She
has a wonderful voice, splendid tem-
perament, an authority in her work
which comes from sound musician-
ship and an interpretative artistry,
which is developing new beauties
with each season. It would have
been difficult to conceive a number
of years ago, when she made her
first appearance here, of the flexi-
bility and lightness which character-
ized her work in the aria from
"Semiramide." Its coloratura pas-
sages were accomplished with grace
and elegance, while the warmth and
rich color of her glorious voice gave
it a fine dramatic vigor. The songs
of the two following groups offered
great variety for Miss Braslau's in-
terpretative skill.—*Richmond (Va.)*
News Leader.

Great interest is sure to attend the
début of a prominent young Ameri-
can singer with the Boston Symphony
in this city and it may be said that
Miss Braslau lived up to the fine

things said of her successes else-
where. Her voice is quite unusual in
timbre. It is very resonant and clear,
and has a strength that makes it well
adapted to dramatic use. Miss Bras-
lau sings with ease, her voice being
of such natural power and carrying
quality that it dominates the orches-
tra in anything but fortissimo pas-
sages. Her Rossini air was sung
with authority and feeling and she
was even more impressive in the
Moussorgsky songs with orchestra.—
Providence Evening Bulletin.

At another stage of the program
the singer showed unusual power, in-
telligence and interpretative grasp.
That was in the song—or rather
prayer—"Eili, Eili," by the New York
composer Schalitt, presumably a
Hebrew. Marked by the devotional
fervor of a prophet of old and noble
musical setting this effort is im-
portant in our musical history. Miss
Braslau's interpretation made the
work a living, pleading, passionate
petition to Jehovah.

For the rest, the program was a
gem of many facets. Its range was
matched only by that of the singer's
voice, which is capable alike of great
dramatic efforts, demanding volume
of tone, and of soft caressing notes,
dying away in dreamy whispers.—
Detroit Times.

Miss Braslau, who has never before
sung in this city, achieved some
splendid effects last night, both by
the opulence of her voice and by
her interpretative intelligence. She is
a true contralto who excels in songs
of dramatic caliber. One some-
times feels a lack of clarity in her
tone and there is apparent an occa-
sional tendency on the part of the
singer to make over-use of the more
sombre colors of her voice—her
lower notes are like those of a bass
in their power and sonority—but her
truly magnificent vocal resources can
create only admiration and amaze-
ment. Miss Braslau is unquestion-
ably one of the greatest contraltos
of the time, and she is aided by a
keenly dramatic instinct that is felt
in everything she sings. Her gifts
are indeed extraordinary.—*Rochester*
Times Union.

Miss Braslau was in splendid voice
and the glory and richness of her
lower tones thrilled the audience.
She is endowed not only with the
remarkable, darker notes, but can
soar into the higher register with the
utmost ease and clarity. One of the
delightful things about Miss Bras-
lau's voice is its wonderful flexibili-
ty. In the "Brindisi" from "Lucretia
Borgia" this quality was strikingly
evident and it was a rare treat to
listen to her.—*Rochester Democrat*
and Chronicle.

A rainbow of gorgeous sound and
color would best describe the glorious
voice of Sophie Braslau, contralto,
who appeared Monday evening in
the Ward-Belmont auditorium, if
one sought a figure of speech to
explain its transcendent qualities.

Miss Braslau's is a voice not to be
forgotten. She has not only voice,
she has temperament, stage charm,
personal beauty and golden youth.
Her voice should be a thing of pride
to the whole country, which has so
long believed in a dependence upon
European talent. Her voice is lus-
cious, and in every number she sang,
a deep feeling, taste and intelligence
were prominent. Due to her charm-
ing friendliness of manner and her
beauty, the hearts of the audience be-
longed to Miss Braslau almost before
she began to sing; but they were big
with renewed admiration before she
finished her first group of songs.

To illustrate the simple greatness
of her art: One does not think of
"Sweetest Story Ever Told" as being
a rare song, or anything more than
merely pretty. But it became great
coming from the throat of Miss
Braslau, when she gave it as an
encore, and as it is one of her
records, it is a safe prediction that
it will be a popular Christmas seller
with all who heard her sing it last
night.—*Nashville Banner*.



—Photo © M. H. K. in

Volksman Musical Bureau
34th ST., NEW YORK

Company for Special Performances

Suggests a Central Booking Bureau for America's Musical Attractions

By MILTON ABORN

IT appears to me that the concert field, like Grand Opera, is still in many ways in its infancy. The main reason for this is that the inhabitants of the smaller towns have had no opportunity of hearing musical artists in concert and rarely ever in opera.

If a system of booking from a central office in New York, with possible branches in Chicago, San Francisco or Los Angeles, were arranged, a great many more concerts, or recitals if you please, could be given through a systematic arrangement of bookings. Under present conditions, a manager in booking an artist is frequently compelled to jump him several hundred miles and back again simply because of the lack of system.

When an artist is guaranteed a certain amount of money for a certain number of concerts, it seems to me that a proviso should be made for a limited number of extra appearances arranged with a local manager on a percentage basis. Thus, in time, a musical clientele could be worked up and a town which now prob-

ably has never more than one or two good musical evenings during a season, could be put on the musical map.

My suggestion would be to have such a booking office in New York which would practically be a clearing house for the musical managers as well as the local managers' association. The cost of maintaining this office could be met through the receipts gained by granting franchises to the local managers together with the dues paid by the Musical Managers' Association.

OPERA TROUPE GOES ON SHOALS IN BALTIMORE

Choristers Demand for Pay Results In Disaster for Company on Christmas Eve.

BALTIMORE, Dec. 26.—The Manhattan Grand Opera Company, under the management of Mark Byron, began a week's engagement of opera on Monday evening, Dec. 22, with an adequate performance of "Carmen" and on Tuesday evening followed this with "Rigoletto;" but, alas, the demands of some of the chorus singers, who it is said are Union singers, changed the plans for the week, and literally

In this office the routes of all artists could be laid out together with their open time which will be at the disposal of the local musical managers. The possibilities of this proposition are very elastic. A practical press man could be placed in charge to attend to all the advertising as well as press work throughout the country and a greater saving to the Musical Managers' Association could be made by the distribution of all cuts, photographs and programs being sent out from this central office.

The routing of all theatrical attractions is practically booked through a central office. Vaudeville throughout the country is booked through a central office. Why should not the musical field, which involves a greater risk than any other amusement enterprise, be run on a more systematic and conservative basis?

brought the organization upon the shoals of financial disruption. The chorus singers, it seems, had asked for their pay and the box receipts of the Baltimore engagement were considered by them fully satisfactory to meet their demands. This arrangement, however, did not materialize, and in consequence the Lyric was dark on Christmas Eve as well as Christmas Day. An announcement stating that things would be straightened out for the Friday performance was soon withdrawn, as the orchestra members and the chorus had disbanded and the company had been dissolved. But the arrival of Manager Byron from New York gave the stranded singers their assurance that transportation back to the big city where

opera singers and chorus members find engagements so easily (sic) by just buttonholing the proverbial angel who frequents the hotel lobbies would be arranged for them. So to gain funds the singers, with the support of an upright piano, made their plea to the public on Friday and Saturday evenings with concert programs, which allowed the stranded members to give a good account of their vocal accomplishments.

Manager Kinsey, local representative of the Lyric, donated the use of the auditorium, and a small but sympathetic audience responded. Those who gave the audiences delight with their concert renditions were: Riccardo Martin; Pilade Singara; Athens Buckley; Graham Marr; Cedis Breau; Luigi Finni; George Gordon; Miss Bergh; Miss Marlo; Miguel Santacana; Giorgio Puliti; Alice Hesleri; Mme. Melarango and Maria Louis Rickard; Erwin Miller and Helen Fechter. Sig. Pongo played some piano compositions. F. C. B.

George Rasely Captures Favor in Series of Recitals

George Rasely, the young American tenor, has been giving a series of recitals on tour incidental to his appearances with "Chu Chin Chow," now on the road. He gave a concert last week for the Apollo Club in Janesville, Wis., at the Methodist Church, assisted by Violet Martens at the piano, and won enthusiastic approval. A number of French and Italian, and American songs by Hyde, Crist, Loud, Campbell-Tipton, Woodman, Halsey, Luckstone, and Beach were on his program.

"She has the manual and mental equipment necessary to hold a foremost place among the great women pianists of the day."—New York Morning Telegraph, Nov. 3, 1919.

CECILE de HORVATH

PIANIST

Triumphs in Her First New York Recital

PRINCESS THEATER, NOVEMBER 2, 1919

What the Critics said:

"Cecile de Horvath gave her first New York recital at the Princess Theater yesterday afternoon. Some years ago she was heard as the soloist at a New York Symphony concert. Since then her grasp of the art of piano playing has developed and matured.

"Her performance of the Sonata Phantasy, by Scriabine, was technically efficient. In the Gluck-Sgambati melody she was musicianly, showed poetic feeling and great charm in expression. Her large audience was sincerely appreciative."—Max Smith, New York American, Nov. 3, 1919.

CECILE DE HORVATH, PIANIST, SHOWS REFINEMENT OF STYLE AND TASTE

"Turning to the record again one finds that in the afternoon at the Princess Theater Cecile de Horvath, a pianist who was heard here eight years ago with the Symphony Society, gave a recital. Her most ambitious essay was at Chopin's B Minor Sonata, which seems to be in for a run this season. Her playing showed refinement of style and taste, neither of which qualities is quickly recognizable by the majority of concert goers."—W. J. Henderson, New York Sun, Nov. 3, 1919.

"In keeping with the intimate character of the Princess Theater was the piano recital which Mme. Cecile de Horvath gave there yesterday afternoon. A few years ago she was heard here as Cecile Ayres. There were charming things in her performance yesterday. Wherever the melody moved slowly or majestically, she made the piano sing. She is extremely musical and there is a nice feminine

touch to all of her playing."—Paul Morris, New York Herald, Nov. 3, 1919.

"Cecile de Horvath, a pianist of well defined and admirable artistry, derived a marked artistic success from her recital at the Princess Theatre in the afternoon. She has the manual and mental equipment necessary to hold a foremost place among the great women pianists of the day, and her playing of Chopin's B Minor Sonata was on its own account a consummate proof of her fine possibilities. She began with a slightly nervous but beautifully conceived projection of Scriabine's Sonata Phantasy and, with admirable poise and the natural suavity which is hers by nature, went on with waxing success through numbers by Gluck-Sgambati, Scarlatti-Tausig, Couperin, Gluck-Brahms, Bach-St. Saëns and Liszt."—John Raftery, New York Morning Telegraph, Nov. 3, 1919.

"In the only number on her programme that I heard, the Chopin Sonata in B Minor, she played both competently and interestingly and was warmly applauded by a large audience."—Sylvester Rawling, New York Evening World, Nov. 3, 1919.

"Just about the time a music reviewer begins to ask every one 'Why is a piano recital?' some one else plays with just enough variety to spur your flagging interest. Cecile de Horvath did this in the Princess Theatre yesterday afternoon. There was a delicacy of touch and an irresistible rhythm in her reading of early eighteenth century music."—Katharine Lane, New York Evening Mail, Nov. 3, 1919.

"Cecile de Horvath, another pianist, was heard in the Princess Theatre. This lady is an artist with a nice style, charm and a pretty manner of playing.

Her musical intelligence enables her to reach the core of the composition."—New York World, Nov. 3, 1919.

"Cecile de Horvath, who gave a piano recital yesterday at the Princess Theatre, is a young woman who has studied well and has developed a very clean technique, accurate and finished in the moulding of contours and in outlining inner voices.

"She best displayed her attainments in the Chopin B Minor Sonata and among the short numbers in the Gluck-Brahms Gavotte and the Liszt arrangement of Schubert's 'Hark! Hark! the Lark,' which was played with fleetness and delicacy."—New York Tribune, Nov. 3, 1919.

"A bright, almost incisive touch, together with a keen relish for what she was playing, made Cecile de Horvath's recital pleasurable. This dainty young player, introducing herself to the Princess Theatre, interpreted a number of modern postscripts on ancient Gluck, Bach, Scarlatti and the like in a style of lovely prettiness. Given a little more solidity of tone, her swift capture of the spirit of her subjects will make her playing conspicuously charming."—New York Evening Sun, Nov. 3, 1919.

"Cecile de Horvath, a pupil of Gabrilowitsch, who has won praise South and West under the name of Cecile Ayres, and who has been heard here before with the New York Symphony Orchestra, gave further demonstration of her gifts at the Princess Theatre."—New York Evening Post, Nov. 3, 1919.

"A charming personality, she is well equipped with technique. She played Chopin's Sonata with intelligence, with some individual touches."—Richard Aldrich, New York Times, Nov. 3, 1919.

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Why Critics Are Often Obligated to "Cut" Concerts

To the Editor of MUSICAL AMERICA:

Music critics have recently been receiving quite a little attention in print from those they criticize, and the performers' dissatisfaction with the way the critical business is conducted seems to be pretty general. One of the most frequent complaints is that critics do not remain throughout an entire concert but leave when it is half over and finish their criticisms from the program.

Suppose for a change we examine the procedure of the concert-givers themselves and see how they conduct their part of the business. From what the performers say we should think that the persons they are most anxious to please are the critics, with the purchasers of tickets a close second. Actions, however, speak louder than words. Let us see what the performers do.

A recital is announced for, say, three o'clock in the afternoon. Promptly at that hour if we take a look into the concert hall we find the representatives of the press sitting expectantly in their places. We also find there the majority of the persons who have bought tickets. Does the artist appear and begin his program? No indeed, for outside before the box office stands a line of people with passes waiting to exchange them for seats and to pay the required war tax. Rather than begin without the inspiring presence of these highly esteemed "dead-heads" the artist will oblige the critics and his paying patrons to sit waiting for anywhere from ten to thirty minutes. At a recent concert in Boston a well-known pianist (no less a person than Percy Grainger) commenced his recital thirty-five minutes late, obviously for the above reason, and without apology or explanation to the long suffering but punctual part of his public.

Now we may well ask, for whom has the artist the greatest regard, the critic, the man who pays for his ticket, or the "dead-head"? The evidence clearly favors the latter. Under the circumstances can the critic be blamed for deciding that if the performer has so little consideration for him he is under no obligation to remain longer than his other engagements make it convenient? The performer devotes his entire afternoon to giving his concert, and a half-hour more or less is of no importance to him. The critic is less fortunate; he has more than one engagement between luncheon and dinner, and repeated delays

of even fifteen minutes put him hopelessly behind on his schedule. Moreover, have these artists ever given a thought to the state of mind of a man who has been at considerable pains to be punctual at a concert and is then compelled to wait for persons who have demonstrated a corresponding lack of interest? Because the "dead-heads" are not polite enough to come punctually when they are invited is that any reason why the artist should treat the innocent critics and ticket purchasers with the same discourtesy?

Musicians are always feeling offended because business men regard them as irresponsible children, but, leaving the critics out of it, what would we think of the business man who neglected his cash customers to wait on people who were after free samples? The critics are by necessity as much business men as musicians and business men give and expect to receive punctuality, for their movements are governed by a definite time table.

If the artist invites the critics to hear him and if at the appointed time the critics are there and no music is forthcoming, the artist should not complain if, later, when he most desires their presence they have vanished.

CHARLES REPPER.

Boston, Jan. 3, 1920.

The State's Duty to Music

To the Editor of MUSICAL AMERICA:

It was with great interest that I noticed in a recent issue an article on the "State's Duty to Music," written by Secretary of State Hugo. But it was with even greater interest that I read in the Albany Times-Union an editorial on the same subject, by former Governor Martin H. Glynn, editor of that paper, in which he refers to your editor. In the course of his leader Mr. Glynn says:

"How is an appreciation of music to be fostered, if it has not its beginning in the child? And how is this beginning to have its being in the child if we do not give official recognition to music in the early education of our young?"

"It is rather a sad commentary on this wonderful country of ours that the United States to-day, as John C. Freund, president of the Musical Alliance of the United States points out, 'is the only great civilized nation which gives no government recognition whatever to music, drama, literature, the arts.' Why cannot the great State of New York take the lead in the official recognition of music and the arts in this country? Bring music, and lots of it, into the lives of our little ones, educate them to know the beauty of music in itself, first in the simple melodies of our home land and those of other countries, on gradually to the masterpieces of the great masters. Educate them also to know its uplifting influence, power for good, its ability to take one away from the sordid cares of life and bring one back to those cares, refreshed both mentally and physically, and better able to take up their work."

The wonderful work that Mr. Freund

is doing along the lines of musical progress is certainly bearing fruit, when we have officials and former officials of the State waking up to the fact that music should be part of a child's education.

Best wishes for a happy and prosperous New Year.

JOHN L. GATELY.

Albany, N. Y., Jan. 3, 1920.

Former Restaurant Violinist Returns With Title and Fortune

Count and Countess Giacomo Imperatori came in on the Italian liner *Duca degli Abruzzi* last Sunday from Milan,

where the Count was in charge of food distribution during the war.

On a previous visit to the United States the Count was rated as a violinist and made a living playing in cabarets. He played for seven years in Delmonico's, three years in Sherry's and two years in Washington.

In 1913 he learned he was a count and that a legacy of half a million dollars had fallen to him by the death of his uncle, a banker, in Rome. The count quit fiddling in New York and with his wife went to Italy to claim the fortune. It included estates on the shores of Lake Maggiore.

In his recital at Monticello Seminary at Godfrey, Ill., on Nov. 14, Cecil Fanning, the noted baritone, introduced two new songs by American composers in Vanderpool's "Then Speak" and Geoffrey O'Hara's "To You I Send My Heart."

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A new pianist whose strong, simple, sincere qualities of sterling musicianship immediately attracted at her first New York recital. There will be others,—many others—all over the country. Also there will be another recital in New York on Jan. 30th. Watch for the results.

New York Tribune: She proved herself a very capable artist, sincere, possessed of an excellent technique and a just taste. She is in short a pianist of distinction.

New York Mail: Forceful in style, well grounded technically, and she has a fine discriminating sense in the matter of tone and stress. Her touch is mellow and delightful.

New York Sun: Her performance made a pleasing impression; it contained intelligence, taste and refinement in style.

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BINGHAMTON, N.Y., Morning Sun: "George Roberts, pianist, was also well received. His accompaniments and solos being one of the features of a finished concert."

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- 5— "
- 6— "
- 8—Indianapolis
- 9—Urbana, Ill.
- 11—Chicago
- 12—Dubuque, Ia.
- 14—Syracuse
- 15—Aurora
- 17—East Orange
- 20—New York
(Aeolian Hall)
- 22—Boston
- 23—Hartford, Conn.
- 25—Philadelphia
- 27—Sandusky, O.

MAY PETERSON IN TORONTO

Soprano Makes Admirable Impression in Canadian Recital—Local Artists

TORONTO, CAN., Dec. 20.—There has been a dearth in Toronto of musical offerings, especially from the United States, during the past month on account of the smallpox scare and the order of the United States Immigration Department requiring all those entering the United States from Canada to show a certificate of vaccination during the past three years.

May Peterson, soprano of the Metropolitan, was one of those to brave the scare and the chances of a small audience. She must have been surprised to find so many healthy people in Toronto as indicated by the large audience at Massey Hall on Dec. 19 to hear her sing at an event under the auspices of the Federated Christian Mothers. The audience in turn were also surprised by the quality offerings of Miss Peterson, whose musical ability was unknown to the most of them, and who came without the heralding that attends the coming of many singers whose gifts by no means compare with hers. The assisting artist was Philip Sevasta, who contributed a number of solos on the harp, winning much applause.

Helen Allen, pupil of Dr. W. H. Gutzeit, gave an excellent song recital recently, and showed a great deal of promise and versatility. Mrs. W. H. Gutzeit, contralto, sang, and in her encore was accompanied by Miss Allen on the violin.

Boris Hambourg, musical director of the Hambourg Conservatory of Music, has returned from a successful tour of Western Canada. He was assisted in his concerts by Mabel Manley Pickard, soprano, and Madge Williamson, pianist.

W. J. B.

Louis Simmions's Pupils at Dinner

Louis Simmions, New York singing teacher and head of the vocal department at the Merrill School for Girls, presented his forty pupils in songs and Christmas carols at a big Christmas dinner given at "Oaksmere," Mrs. Merrill's school. Mr. Simmions was presented with a handsome Christmas present, in appreciation of his work at the institution.



CLAUDIA

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Soprano

Distinguished
Italian Star of the
Metropolitan Opera Co.
who won a
Sensational Success as

LEONORA
in
"Il Trovatore"

Photo by Maurice Goldberg



GEORGE HARRIS, JR. *draws genuine praise from the critics and public for programs of unusual songs and chamber music—*

Musical interpretation pleases large audience in Aeolian Hall.

George Harris, Jr., gave his annual recital before a large audience yesterday afternoon at Aeolian Hall. . . His intelligence and taste are quite out of the ordinary. . . He always gives pleasure to those who care for musical interpretation.

—New York Tribune, Nov. 22, 1919.

There are few musicians with the gift for program-making which George Harris possesses. His exhaustive analysis of possibilities of both music and text accomplishes some discoveries, and his art in presentation reveals them.

—New York Evening Mail, Nov. 22, 1919.

George Harris, the tenor, gave a song recital in Aeolian Hall in the afternoon. His program was possibly the most interesting of the season so far; he is a searching student of musical lore, and could his voice only have been steadier he would have set forth such a concert of songs as would have been memorable indeed.

New York Evening Sun, Nov. 22, 1919.

As usual Mr. Harris presented an unconventional and interesting program. His singing is always characterized by intelligence and taste.

—New York Globe, Nov. 22, 1919.

George Harris, Jr., American tenor, gave his annual song recital here in Aeolian Hall, yesterday afternoon. His program comprised a group of five Schubert songs, sung in English; modern Russian songs, with the "Hebrew Song" from Glinka's "Prince Kholmsky"; modern French songs and a final group of English numbers, including Josef Hofmann's new song, "In Flanders Fields," and two new songs by Daniel Gregory Mason. Mr. Harris is well known here as a singer of artistic achievement. In the Russian group he gave Moussorgsky's "In the Corner" from his "Children's Songs," especially well, and it caused so much amusement for the audience that it had to be sung again. In songs by Saint-Saëns and Hue he showed some fine taste and style. Mr. Hofmann's song, "In Flanders Fields," proved to be a very suggestive tone picture of elevated sentiment. The piano accompaniment is prominent yet fitting. Mr. Harris delivered it admirably. Its effect upon the hearers was evident, although in mood the song almost forbade any applause.

—New York Sun, Nov. 22, 1919.

Cliff," four songs by Reynaldo Hahn, and "On Wenlock Edge," Vaughan Williams's setting of selections from Housman's "Shropshire Lad." The whole program was distinctly enjoyable, another point in Mr. Harris' favor being his excellent diction in English, French and Italian.

—New York Tribune, Dec. 20, 1919.

UNUSUAL MUSIC IN CHAMBER RECITAL

Two recitals took place in Aeolian Hall yesterday. The one of the most importance was that of the evening, when George Harris, tenor, assisted by several members of the New York Chamber Music Society, gave a program announced as "a chamber music song recital." The list of compositions was uncommon and showed only artistic purpose on the part of Mr. Harris in his endeavor to bring forward music seldom heard. The list comprised a recitative and aria from Gluck's "Alceste", etc. . . . The assisting artists were Carolyn Beebe, piano; Pierre Henrotte, first violin; Herbert Soman, second violin; Samuel Lifschey, viola; Paul Kefer, cello; Henri de Busscher, oboe; Gustave Langenus, clarinet, and Ethel Cave Cole, accompanist. The various artists performed their respective parts with zeal and devotion. Mr. Harris sang with his accustomed ability in the art of phrasing and good diction.

—New York Sun, December 20, 1919.

HARRIS IN NEW SONGS

You immediately felt the atmosphere of eager anticipation at Aeolian Hall last night when the audience read the program arranged by George Harris and the New York Chamber Music Society. It was a program of unfamiliar, at least unacknowledged, numbers of exceptional promise. The promise was most completely fulfilled in a song cycle, "On Wenlock Edge," by R. Vaughan Williams, to poems from A. E. Housman's "Shropshire Lad". Mr. Williams has the Englishman's gift of picking up the spirit of folk music and adapting it to a highly modern harmonic style. The group was sung without interruption to the effective accompaniment of string quartet and piano.

—New York Evening Mail, December 20, 1919.

Mr. George Harris, whose musical activities are well known in New York, gave an interesting concert last night in Aeolian Hall, in which he brought forward many numbers quite unfamiliar to music lovers, several of them of great beauty. There were two airs from Gluck's "Alceste", etc. . . . There is much musical intelligence, much musical comprehension, in Mr. Harris' singing. . . . Only a musician of quite unusual acquaintance with the literature and wide sympathies could have devised such a program, and only one of courage could have brought it to performance.

—New York Times, December 20, 1919.

Management

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Ottolenghi's Fervid 'Pamperos' Arouses Milan's Enthusiasm

Opera by Young Composer Wins Success—Chooses South American Motive—Gigli Proves Sensation in Tenor Rôle of "Fedora"

Milan, Dec. 1818

TIME will judge whether the success obtained by "Pamperos," the new opera of young Maestro Aldo Ottolenghi, at the Carcano, on Saturday evening, is destined to be a lasting one. For it was undoubtedly a success; the composer was called to the curtain amidst general applause, together with his collaborators, about five times after each of the three acts. The very happy result may, however, appear somewhat excessive to the impartial critic who found the approval of the numerous audience in some moments untimely.

According to the prefatory instructions of the libretto, the *Pamperos*, the sym-

bolic protagonists of the drama, are the freezing and murderous winds of Argentina's desolate steppes "blowing, like passions, over prosperity, joy and happiness." But far from possessing a clear symbolic character, the plot, which takes place between 1844 and 1855, deals with a bloody story of love and jealousy, with a somewhat historical background and the aid of an effective religious fanaticism.

During a terrific windy night *Manuela*, the mistress of a rustic bazar, has seen her lover, *Pasqualito*, murdered by order of the brutal governor, *Juan José*, who also is in love with her. The dead *Pasqualito*, being an Atheist, according to the local tradition, his body must be burned and his ashes dispersed. But *Manuela* carries off the body of her beloved at night-time to her house and protects it against the fury of the people. *Manuela*, having guessed that *Juan José* is the instigator of the murder, stabs him, and is taken to prison. A young man, *Hermano*, who has long secretly loved *Manuela*, takes her two little children under his protection in his *rancho*, a solitary hut in the pampas, where they are brought up as if they were his own. After four years *Manuela*, released from prison, reaches her children and *Hermano* in the *rancho*. But the people have not forgiven her crime, and the hut is surrounded by a furious crowd. *Manuela*, in despair, entrusts her life to *Hermano*, begging him to take her far away. . . . Now a new home has united their lives in a brotherly attachment, when the sudden appearance of *Juan José* with a band of exiles brings back to *Manuela* a desire for revenge. Having expelled *José*, *Hermano* thinks the moment has come at last for opening his heart to *Manuela*. But the sudden revelation only amazes her, and she repeats involuntarily the name of brother, as she was used to call *Hermano* since her childhood. The young man understands that she will never correspond to his love in any other way but as a sister and runs away. While *Manuela* calls him desperately back, the *Pamperos*, blowing furiously on the boundless steppes, surround him with their deadly spirals amidst the terrified cries of the people.

This is a very concise report of the plot (due to Piero Ottolini), which is far from being destitute of literary merits and theatrical interest. It is free of any vulgarity, its scenes are cut with fairly good ability, although the course of the action is sometimes smothered by too many accessory details, evidently intended to add local color, but which are too often superfluous.

As to the music, although "Pamperos" is Aldo Ottolenghi's first experiment in the operatic field, the score of the new opera shows a very spontaneous and bold musical talent, and a profound knowledge of all the expedients of contemporary symphonic music. In representing the passionate parts of the drama, he affords the greatest polyphonic complications after the fashion of the latest composers, granting on the other hand to the vocal part a remarkable variety of accents and rhythms.

Ottolenghi's Music

Notwithstanding the prodigal display of erudition and good will, with the exception of several effective items such as the beautiful choruses of the first act, the melody of *Hermano* in the second and the song of the "Gaúcho" in the third, Ottolenghi's music shows no particular originality of inspiration nor unity of style. His melodic vein, though fluent, seldom bears a trace of individuality and of creative power: judging by this first manifestation of his exuberant talent, his style is a mixture of the most different tendencies, reminding us of Mascagni in his *ariosi*; of Debussy in his vaporous descriptions of indefinite sensations; of Strauss in his spasmodical

cacophonies. Also Wagner has influenced the composer's fancy.

Altogether the performance was a revelation of a new musician from whom much is to be expected at his next trial, if he will succeed in obtaining a greater balance of his prominent qualities, in mistrusting his inborn facility and developing his capacity of self-inspiration.

Maestro Ottolenghi was also the conductor of the performance, and under his energetic bâton orchestra, soloists and chorus did their best in assisting the composer's intentions. Special praise must be awarded to the tenor Giudice and to the soprano Cirino, who surmounted brilliantly the difficulties of their extremely burdensome rôles.

Aldo Ottolenghi was born in Mantova in 1887, and took his diploma of composition in 1909 at the Musical Conservatory of Parma. His opera was finished before the outbreak of the war, which put off its performance to the present day.

A great crowd assisted on Monday evening at the first performance of Giordano's "Fedora" at the Dal Verme, looking forward with keen anticipation to the delight of hearing Beniamino Gigli in the rôle of *Loris Ipanoff*. The intense anticipation was not unrepaid, the young *divo* having fully succeeded in endearing himself once more to the Milanese public with the charm of his golden voice and the sincerity of his dramatic interpretation, having literally fascinated the audience in the famous aria, "Amor ti vieta di non amar." Carmen Toschi was a protagonist full of dignity, endowed with vocal and histrionic power in the different *états d'âme* of Sardou's heroine. The secondary parts were satisfactory and Maestro Ferrari obtained from his orchestra an effective reading of the score.

The Concert Season

The concert season is following its brilliant course. Jole Bertoglio, a pupil of Maestro Appiani, one of the leading professors of the Milanese pianistic school, gave a concert on Friday evening at the Sala del Conservatorio, obtaining cordial approval in several numbers of her program. She possesses to a remarkable degree the best qualities of her school, a graceful, delicate touch, scrupulous care in accents and rhythms, eloquent phrasing and balance in the choice of tone-colors.

Dario Attal, a pianist of Leghorn, who had performed a series of concerts here last year, was heard again on Sunday afternoon at the Sala del Conservatorio by a fairly numerous audience. He is a remarkable artist, however, who is driven by his temperament to impress into his interpretation of classical music an excessively individual character. Dario Attal's playing was greatly admired and scored a cordial success throughout the entire program.

The violin recital given on Monday evening by Arrigo Foà, a pupil of Maestro Marco Anzoletti, was worthy of a more numerous audience. His performance, however, was duly appreciated for the purity of the style, the brilliancy of technique with which he played a C Major Sonata of Marco Anzoletti, a Spanish Symphony, by Lalo, and several acrobatic pieces of Paganini.

The inauguration of the season of symphonic concerts at the "Augusteum" in Rome, Italy's most important concert-hall, will take place on Dec. 14, with an orchestral concert conducted by Bernardino Molinari. Besides Molinari the following conductors will be heard in the Roman Hall: Gustavo Doret, Oscar Nedbal, Casas Pérez, Gabriel Pierné, Ildebrando Pizzetti, Arturo Toscanini. Among the soloists: Pianists, Wilhelm Bachaus and Ernesto Consolo; cellists, Andrea Hekking, Oscar Nedbal, and violinists, Arrigo Serato and Franz Vecsey. At the Academy of Santa Cecilia several concerts of chamber-music will be given on Friday evenings by the Bohemian Quartet Sevcik-Lhotsky and other artists. Among the symphonic novelties will be produced a "Romantic Concerto" for violin and orchestra, expressly composed by Riccardo Zandonai for the Augusteum, with Arrigo Serato as soloist; a symphonic poem by Ottorino Respighi is also announced, on a poetic scheme by Carlo Clausetti, called "Ballade of Gnomes." Maestro Toscanini will conduct a series of four concerts during the month of January.

UGO D'ALBERTIS.

10-MINUTE OVATION FOR FRITZ KREISLER

Plays the Beethoven Concerto Nobly with Damrosch Forces

The New York Symphony began the year well, with Beethoven and Fritz Kreisler. A vast New Year's Day audience took possession of Carnegie Hall and hundreds were turned away, consoled only by the thought that the repetition of the concert Saturday night would afford them a chance to try again. The program consisted of the "Eroica" Symphony and the violin concerto. Enough is as good as a feast and here was both enough and a feast. It is no disparagement to Walter Damrosch and his generally praiseworthy performance of the symphony to record that Mr. Kreisler was the main source of interest and enthusiasm. The ovations given him when he first came on the stage and again at the end of the concerto were as thrilling as they were extraordinary. The second lasted fully ten minutes and its significance lay deeper than mere appreciative expression over a great artistic feat. In these cheers and plaudits, lasting the better part of ten minutes and at a time when audiences are generally trying to make for the doors as fast as possible, might have been read the verdict of a great community on the pettiness and pygmy-minded provincialism of a certain class now engaged in hounding a supreme artist.

Mr. Kreisler is at his greatest in the Beethoven Concerto. He never has played it with more supernal effect than last week, never proclaimed it in accents that sounded more like the voice of divinity. In some respects his own polyphonic cadenza in the first movement (which Mr. Damrosch last week sat down to enjoy) marks the climax of the work. But it may be doubted if anything this time surpassed the violinist's delivery of the last celestial phrases of the slow movement, in which was concentrated all that can make interpretation transcendent.

And this is the artist we should deny ourselves in order to escape the contamination of "propaganda!" H. F. P.

Heinrich Gebhard gave piano recitals recently at the Boston Art Club and at Harvard University. On Dec. 12 he played in Sackville, N. B. On Jan. 13 he will give his annual recital in Steinert Hall, Boston.

Henri Scott recently returned from a successful recital tour throughout the West and Northwest.

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Jan. 2,
1920

The Times:

Richard Buhlig last evening gave the fourth of his seven piano recitals in an all-season series at Aeolian Hall, in which he has attracted serious interest and discussion—a task of large proportions in the survey of classic music, and not least so on this occasion, when Beethoven filled the program with three sonatas, following the thirty-two "Variations" in C minor.

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Fannie Hirsch's Passing Mourned by Musiclovers

By WILLIAM S. BRADY

FANNIE HIRSCH was a soprano who had a more than ordinary career. She was for many years soloist at Temple Emanuel and at various churches. Her lovely voice and her excellent musicianship made her always in demand. In addition her musical temperament made her an ideal exponent of German songs in a day when a public singer sang German songs or was not heard. Her last public appearance was at her own song recital at the old Mendelssohn Hall, when her reception by the audience and by the critics was of the most cordial character. Until almost the end she continued to teach and to sing in choirs. For music was her life.

She sang as a protégée of old Theodore Steinway in the early Wagner concerts under Thomas, at which Niemann and Materna were the stars. She took part in the first public performances in New

York of the "Meistersinger" Quintet and of the "Rhinemaids" Trio.

I knew Miss Hirsch for twenty years. Hearing that she was very ill, I requested permission to call upon her. Her devoted niece, Mrs. Ware, asked me to come and to bring Dorothy Jardon. I did so, and we found Miss Hirsch, weakened in body by her severe illness, on a *chaise longue* in her music room. She asked Miss Jardon to sing for her, and she sang excerpts of "Tosca" and "Manon." Then Miss Hirsch wished to sing for us. She asked me to play her great favorite, Schumann's "Widmung." For the last time I heard my friend's lovely, warm soprano. It was her swan song. A few days later she was taken to a private hospital and died there, peacefully, the day before Christmas.

I can never forget the musical evenings at her hospitable house. For many years she was the best of hostesses to young musicians. She had a kind word for and of every one. Her sunny, child-like nature, her talent and her goodness alike endeared her to those who knew her. Her going leaves us all the poorer.

Pietro A. Yon Conducts Elaborate Musical Service

An elaborate program of musical numbers was given at the Church of St. Francis Xavier on Christmas under the direction of Pietro A. Yon, noted organist and choirmaster of the church. At the Solemn High Mass at midnight Mr. Yon's own Prelude "Dies Est Laetitiae," and Christmas Carol for organ was heard, also Angelelli's "Theme and Variations." Mr. Yon's Mass in C was sung by the St. Cecilia Choir. At Solemn High Mass Mr. Yon played his own "Gesù Bambino" and de la Tombelle's "Fantasy on Noels," while his "Hosanna Filio David" and "Hodie Christus" were sung. At

Solemn Vespers and Benediction his offerings included a Rudnick Prelude, and his own "Christmas in Sicily" as organ numbers, while Franck's "Panis Angelicus" was sung as a tenor solo with chorus and his own "Tantum Ergo" for baritone solo and chorus and "Gesù Bambino" were heard, the last named this time as a recessional with the "Adeste Fideles" in counterpoint sung by a double male quartet and chorus of boys' voices.

Huss to Play His Own Concerto With Detroit Symphony

Henry Holden Huss will play his own Piano Concerto No. 1, in B Major, with the Detroit Symphony Orchestra, under

the baton of Ossip Gabrilowitsch, in Detroit on Sunday, March 7. The Huss concerto has had more performances with the great orchestras than any American concerto other than the second MacDowell concerto. Mr. Huss has played it with the Boston Symphony, the New York Philharmonic, the Pittsburgh, Cincinnati and St. Paul Symphony Orchestras. Adele Aus der Ohe played it five times on tour with the Boston Symphony Orchestra and Raoul Pugno played

it in France with the Symphony Orchestra at Monte Carlo. American pianists playing their own concertos in public are rare; as far as is known there being only three at the present time, namely, Mrs. Beach, John Powell and Henry Holden Huss.

Mme. Rider-Kelsey, the soprano, who has not been heard in recital in New York recently, will make her re-entry at Aeolian Hall on the afternoon of Jan. 27.

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PROGRAM

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|------|-----|--|----------------------------|
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| | (b) | Andantino from 9th Piano Concerto | Mozart-Busoni |
| II. | | Sonata Op. 58 | Chopin |
| III. | (a) | The Lark | Glinka-Balakirew |
| | (b) | Elegie | Rachmaninoff |
| | (c) | Le Vent | Alkan |
| | | (By Special Request) | |
| | (d) | L'Après Midi d'un faune | Debussy |
| | (e) | Tarantella | Liszt |
| | | ORGAN | |
| I. | | Toccata and Fugue in C Major | Bach |
| II. | (a) | Aria | Handel |
| | (b) | Gavotta | Padre Giambattista Martini |
| | | (By Special Request) | |
| III. | | Fantasia and fugue on the chorale "Ad nos, ad Salutare undam | Liszt |
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In Aeolian Hall Recital, December 6th

TIMES: E. Robert Schmitz, a pianist whose electrifying energy may be not unrelated to thrilling years with the French artillery, appeared in his proper guise as artist before a matinee audience that not only filled Aeolian Hall but found keen interest in his new works of the composers of France. He evoked much enthusiasm.

TRIBUNE: Mr. Schmitz is an admirable musician, thoughtful, imaginative. He asks his audience to listen to him as an interpreter and in this rôle he is extremely successful.

SUN: Mr. Schmitz has an admirable technic and an intelligent grasp of the music he performs. He is evidently a player of high artistic ideals and all his work is imbued with sincerity.

HERALD: Robert Schmitz is a brilliant artist, with a technic extraordinarily brilliant and fluent. His work commends itself to serious consideration and he challenged the attention of the intellectual at his recital of modern music, who found his program specially inviting and were out in great numbers.

WORLD: The programme was new and the pianist's reputation was excellent. Mr. Schmitz fulfilled these anticipations and proved to be a pianist of high order.

TELEGRAPH: A musician of surpassing scholarship as well as a pianist of consummate skill and intelligence.



—Photo by E. Thayer Monroe

January:	In NEW YORK:	Four Commented Recitals on SPIRIT OF MODERN MUSIC COMPARED WITH CLASSICAL at the Ritz Carlton, January 22 and 29, and February 4 and 11, mornings.
February:	In BOSTON:	Soloist with BOSTON SYMPHONY on 13th and 14th.
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How Japan's Musical Awakening Was Brought About

Nippon Eschews Old Policy of Indifference to Western Music, and Now Admires Foreign Art—How the Government Is Furthering the Native Musical Growth—The Beginnings of Opera—Yamada as a Pioneer—A Woman Composer of Note—Some Native Virtuosi

By HEIJIRO IWAKI

Hamamatsu, Japan,
Nov. 29, 1919

A GREAT change has been observable in recent years in the Japanese attitude toward music—a transition from indifference to keen interest, particularly in Western music.

It was several years ago that Emma Calvé, the famous singer, had a chance to land at Yokohama, when the Tokyo people were so insensible to music or were so poor that arrangements couldn't be made to hear this distinguished diva in Japan. To-day, however, almost any foreign artist is welcomed and acclaimed, and rarely fails to score a reasonable success, and the remark by Mr. Chamberlain, assuredly pertinent at the time he wrote the "Things Japanese," that music is rarely the subject of serious talk among Japanese parties, is, therefore, gradually losing its ground. Now music has been greatly popularized in Japan, demand for it is increasing and it has begun to have an important place in the social topics. The number of concerts is growing with each season, and their programs are improving greatly.

Although it may be roughly stated that the drift of the times has brought about this condition of musical Japan, human endeavor, both native and foreign, ought not to pass unnoticed in the review of her musical development. Indeed, but for the large number of foreign teachers and Japanese musicians early impregnated with a vision for a more musical Japan who, through

Leading Figures in Japan's Musical Awakening: No. 1—Mr. Sato, the Japanese violinist, and Mrs. Sato, the accompanist; No. 2—Mr. Sudsuki, the violin manufacturer at Nagoya; Nos. 3 and 5—Japanese singers and danseuses imitating Western operas; No. 4—Miss Matsushima, the Japanese composer

periods of obscurity and disregard, have steadily worked for the musical education of the people, the public would have been too immature to take advantage of the opportunities which have presented themselves in the past few years for the appreciation of prominent foreign artists.

As it is, the meritorious part taken by those foreign artists is worthy of special notice in supplying the Japanese

in a short space with gems of Western art which it may have taken generations for the Japanese to acquire by their own efforts.

Japan's National Conservatory

The Government was the first to awaken to the necessity of musical education, as its officials had brought home the information about European music after tours of investigation, and took the initiative in founding the Academy of Music in Tokyo in 1882. But the first graduates numbered only three, while now the Academy turns out more than sixty graduates each year, the total number amounting to 600, and applicants for admission are increasing year after year. In 1885 singing became a compulsory subject in the Japanese primary school curriculum, and so music teachers educated in the Academy and various private schools of music began to be scattered all over the country. Many higher schools have music societies and even orchestras of their own, of which those formed in the Imperial Universities of Kyoto and Fukuoka are prominent. Thus each locality is being made more and more musical.

Operatic Movement

With the introduction of Western music, overtures and selections from classical operas began to be included in concert programs. The Japanese, however, could no longer be satisfied with bits of music from Western operas, and the ambition for operatic performance burst forth, though with a small beginning, in 1903, when Gluck's "Orfeo e Euridice" was staged at the Tokyo Academy of Music. The memorable performance was made by enthusiastic students of opera in the University and the Academy, with Tamaki Miura, the prima donna, who made a successful debut in the rôle of Euridice.

The Russo-Japanese war bore fruit in the musical field, also, in the numerous war songs still popular in Japan, and especially in Mr. Kitamura's production of a Japanese opera, "The Soldier's

Dream," in which the scene was laid in a Manchurian camp and the plot was the meeting of a Japanese soldier with his grandmother in a dream. The whole performance was enough to give a fresh impression to Tokyo people of the operatic possibility of the Japanese.

A short time afterward Dr. Tsubouchi, the noted playwright, started an association for the study of musical dramas. In 1905 "Urashima" (the Japanese *Rip Van Winkle*) was produced by him and then "Tokoyami" ("Perpetual Darkness") was composed, with an abundance of Occidental coloring.

In 1906 an opera company was organized in Tokyo which performed "Hagoromo," with piano and organ accompaniment instead of an orchestra, which they could not get together. The next year saw the performance of Gounod's "Faust," with Mr. Nagai as *Faust* and Miss Eastlake as *Marguerite*, and the orchestra was furnished by the Military Band.

The activity, though short-lived, of the opera department of the Imperial Theater is worthy of mention, as it was the embryo of the various musical products. Tamaki Miura and Mr. Shimidzu were engaged by the Imperial Theater as opera singers with an orchestra of

[Continued on page 30]

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How Japan's Musical Awakening Was Brought About

[Continued from page 29]

ment of which was a wonder to the musically young audience.

In 1912 "Budha" was performed, libretto by a Japanese playwright and music by Prof. Werkmeister. In 1913 "Hansel and Gretel" was given, and Mozart's "Magic Flute" was performed by Mr. Rossi, the Italian ballet master. In 1914 Mme. Sumiko gave a part of "Madama Butterfly." Donizetti's "Daughter of the Regiment" and Bellini's "La Sonnambula" gave rise to a great sensation.

With the dissolution of the opera department of the Imperial Theater and the failure of Mr. Rossi's endeavors, the center of operatic activity by the Japanese singers moved to the Asakusa quarter and translated operas are introduced there, mostly in a kind of recitative, with slight orchestral accompaniment. Needless to state that grand operas have never been given by the Japanese.

Any critic perceiving the shortness of the period experienced by the Japanese in their operatic efforts will not be too hard on the crude condition in which

operatic Japan stands. Yet the tendency is that serious opera students and patrons are coming out with a sincere desire for the promotion of that art here.

In spite, therefore, of the fact that many are still lingering on the period of blind imitation, who can affirm that the time may not come when the essential parts of European music being fully appreciated, new movements for combining the foreign with native merit will be consummated?

Practically an opera house is going to be built in Osaka, and Koscak Yamada is reported to be organizing an opera company in Japan, under the patronage of a millionaire and with the assistance of some literary and musical worthies, spurred by his ambition to make Japanese operas appreciable to foreigners. Already the scheme has so far advanced as to have thirty singers and an orchestra of eighty members ready to give the first performance of Wagner's "Tannhäuser."

Composition in Japan

The field of composition in Japan has so far appeared almost barren, but the recent emergence of Koscak Yamada, al-

ready well known in America, relieves one somewhat from any misgiving as to Japan being empty of worthy talent in this line. Indeed, many indications point to the possibility of Japan becoming more fruitful in musical composers. An instance may be found in Tsune Matsushima, who attracts my attention as a woman composer unique in the musical land of Japan.

Miss Matsushima was born in 1889 in a northern province of Japan. She early showed her musical talent, but born of a family which had looked upon music as a mere pastime, they did not approve of the musical career to which she had aspired. Yet in spite of the oppositions she sought her way into the Tokyo Academy of Music and won a tuition in piano under Prof. Heiflich, Prof. Roedel and Prof. Scholz. After finishing the post-graduate course in 1913 she began to devote her energies to composition. Many of the works produced by Miss Matsushima have gained deserved popularity among the younger generation of Japan and are even appreciated by her foreign friends.

As a composer Miss Matsushima's themes are founded upon an effort to touch the strains of the national life. "Sakura-variations," composed in piano duet on a popular Japanese *koto* music, is characteristic of her desire to familiarize the Japanese women with the essences of instrumental music of Europe which, in her conception, has not appealed to the Japanese ears as it should or might.

She has also composed sonatines, berceuses, sonatas, rondos, a symphony and songs such as "Haruno Ashita" ("A Spring Morning"), "Midsuguruma" ("Watermill"), "Yubeno Hama" ("An Evening at the Beach"), "Mashiroki Nami" ("White Waves"), "Kudsururu Tsubomi" ("An Opening Bud"), etc. Many of her compositions have been successful in enabling foreigners to taste the exoticism of the Orient. One of her latest compositions is a "Marche Funèbre," dedicated to the late Princess Otani.

Prefacing the "Sakura-variations," she says: "Of the European music, the instrumental seems to have been less appreciated by the Japanese than other branches, except by those privileged few who play the instruments themselves. That instrumental music interests the Japanese no other than as a lively one may be due to such music being composed by Occidentals whose habits and tastes differ from the Japanese. It would be effective for lifting the standard of musical taste both in the home and social life of this country if the emotions of grandeur, serenity and mystery which flow out from the Western harmony could be conveyed comprehensibly to the old and young in Japan. It is with this point in view that I have composed an easy piano music founded on Japanese folk songs."

Native Music

The improvement of native art is not neglected, either. While the various branches of Japanese music still confine themselves to popular enjoyment at the same old level of development, movements and efforts for improving the art through serious study are already making headway. A committee for investigating into native music, "Hogaku-chosakwai" has been appointed in the Tokyo Academy of Music, where the native art, both ancient and modern, is studied. A monthly organ headed *Japanese Music* is published by the committee and quarterly concerts are held, composed of programs from Japanese music.

A noteworthy tendency is, however, that attempts are made to combine native art with Western instruments such as pianos and violins. An outcome of such an effort is Mr. Motoori's compositions for piano and *shakuhachi*. On Nov. 2, 1919, a concert was given when his compositions were ably performed by the composer and Japanese artists. Moreover, an effort is made by Mr. Ochiai to adopt the notation of Western music into Japanese. The lack of musical notes has long been a stumbling block to the students of Japanese music, especially

of *koto* playing. The cause of this inconvenience is traced by some to the old cliquism that existed in the feudal times and hampered the free progress of arts. Instances are not rare in Japan of Paganini's notorious care in guarding the secrets of his achievements and discoveries which made him withhold the publication of his compositions. In almost all artificial accomplishments in Japan, from the art of flower arrangement (*Ikebana*), tea ceremony (*Chanoyu*), tray landscape (*Bonseki*) to native music the secrets were handed down from master to the choicest pupil by oral instruction. Gradually this old custom has given way and in the field of music the time has at last come when the demand for notes urged such artists as above mentioned to start unique systems of notation partly for making it convenient to memorize and partly for introducing Japanese music to foreigners.

Some Japanese Artists

An artist whose energetic activities are sweeping over the musical field of Japan with tremendous force is Kenzo Sato, the Japanese violinist. Indeed, much is to be expected from this young artist through whose struggle with all kinds of difficulties to which Japanese

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How Japan's Musical Awakening Was Brought About

[Continued from page 30]

artists are exposed are shining forth gleams of eminent success.

At the age of seventeen Mr. Sato entered the Tokyo Academy of Music, but not without opposition from his parents regarding this choice of his career, as is frequently the case with many Japanese students aspiring to create a new era in musical Japan. While in the Academy he performed Beriot's Concerto Op. 7 with such skill that a tumult of enthusiasm arose calling for encores to which he was at last compelled to yield. At the graduation exercises in 1914 Mr. Sato interpreted difficult pieces of Wieniawski with a facility which evoked a profound admiration. Also Reger's string trio, performed by him, evinced a flash of an uncommon genius for a Japanese. After finishing the course in the Academy he joined the Philharmonic Society organized by Koscak Yamada, the Japanese composer. With the dissolution of the society Mr. Sato devoted his attention to the study of chamber music, and the results of his application were given out in several recitals performed in Tokyo. A new record in Japan was made by his initiation of one performer program, to which the public warmly responded.

He was the first to introduce Sinding's works to the Japanese audience. His violin solo of Vieuxtemps' Ballade at the concert given in welcome of Koscak Yamada in June, 1919, won a great applause.

As an artist Mr. Sato's special merit may be looked for not only in technique, but force, fire and passion that permeate the whole of his art are the distinguishing features. He seeks the highest attainment of human efforts in music and is thoroughly convinced of the possibility of finding or creating a real Utopia in the wonderful realm of sounds.

His performances during 1918 amounted to more than forty and in 1919 thirty, with the accompaniment of Mrs. Sato. She is also a graduate of the Tokyo Academy, and showed a special talent in piano recitals numerous given in and out of the Academy. As accompanist she follows her husband everywhere, her favorite composers being Chopin, Grieg and Sinding.

Service of Missionaries

In enumerating the causes that have contributed to the musical growth of Japan, the part taken by the foreign missionaries ought not to be overlooked. It is a fact that wherever these missionaries go they make the locality musical more or less. Mission schools established and taught by them turn out men and women imbued with a greater degree of musical atmosphere than ordinary schools, and concerts are frequently given by those foreign residents. In principal cities of Japan the foreign missionaries usually form a musical circle of their own. Such cities as Sendai, Shidzuoka, Nagoya and Hiroshima, not to say Yokohama and Kobe, are a few of the many examples; they have had worthy musicians from Europe and America among their missionaries, whose talents claim almost an equal degree of applause with the professional musicians that have visited Japan.

Demand for Instruments

The steadily increasing demand for pianos, organs and other musical instruments which has been quite remarkable in recent years illustrates in a way the depth of interest taken by the Japanese homes and schools and the extent of the influence of European music. On the other hand, the rapid growth of wealth among the Japanese business men through gains from the war constitute another factor of the basis of the unprecedented demand for musical instruments. This fact evinces itself most prominently in such cities as Osaka and Kobe, which are inhabited by a large number of *narikins* or parvenus who have ample means to buy, and their demand for high-grade pianos and players is indeed marvelous.

Several years ago hand-organs used to be the only instruments for primary

schools and kindergartens, but to-day pianos have largely replaced the organs and a large proportion of these institutions is equipped with pianos of various grades. For instance, there are approximately a hundred primary schools and thirty kindergartens in Osaka, and the number of pianos therein installed amounts to eighty, the rest being organs. One of them has a German upright piano worth \$1,250, another an American piano worth \$750, and so forth, but the greater part of the pianos is of Japanese make, ranging from \$175 to \$380.

Violins and mandolins are also in popular demand, and dealers and manufacturers have a busy time of it in meeting the incessant rush. War-time restrictions being lifted, importation of musical instruments have got a fair way. On an average, thirty pianos per month are imported, chiefly from America, but the greater part of the domestic demand is supplied with instruments made in Japan, the prominent manufacturers being the Nippon Gakki Seizo Kaisha at Hamamatsu, Nishikawa Co. at Yokohama and Mr. Suzuki at Nagoya.

Before the introduction of Western music into Japanese homes and schools the music industry had never reached the magnitude of the present day. Native instruments, such as *koto* and *samisen*, have been in steady demand, but they have been manufactured by handcraft on a small scale. With the coming of pianos, organs and violins into popular demand, the music industry presented a decided change in its aspects. European and American machineries and equipments have been adopted in the manufacture of these instruments, and the industry began to be carried on a larger scale, though in every case the beginning was small.

The Nippon Gakki Kaisha at Hamamatsu was established by Torakusu Yamaha in 1885, first manufacturing hand organs and harmoniums only. Almost at the same time Torakichi Nishikawa started his organ making at Yokohama, and both the pioneers in unique industry in Japan had to grapple with many a difficulty in perfecting their instruments. In 1887 pianos began to be manufactured in these factories, after European models.

Masakichi Suzuki is the largest manufacturer of stringed instruments in the Orient. His early days were chiefly occupied in the manufacture of native instruments such as *koto* and *samisen*. With the introduction of Western music into Japan, violins and other Western instruments were imported and the demand for these increased gradually. His attention being attracted to this condition he determined to turn his skill to account in the manufacture of violins, about forty years ago. It was a novel idea in this Oriental island, and he had naturally to go through difficulties in the improvement of his business. "In principal idea," says Mr. Suzuki, "Japanese instruments *koto* and *samisen* are similar in their make to the European stringed instruments, and though I could use my experience to advantage, yet I have had great difficulties in perfecting my violins." And he has lived to see his endeavors crowned with success, for it is already recognized that though the Japanese violins were very poor at first they have improved wonderfully in recent years.

The great war and the consequent withdrawal of German goods from the world's market gave a splendid opportunity to Mr. Suzuki for developing his business by leaps and bounds to its present eminence. His instruments are exported to all parts of the globe. The output of the factory is 500 violins, 200 bows and 100 mandolins per day, and other stringed instruments and fittings are produced to a proportionate amount, the annual turnover of the whole being estimated at \$200,000 in round numbers.

About 1000 men are employed in the factory at Nagoya, which is laid out along the lines of great efficiency and is equipped with machineries especially designed and built for the particular work in hand, from the carving of the violin's head to the construction of the

arch of the neck. A remarkable feature of the factory is that it is filled with contented workers. Some years ago when a crisis came over the factory through depression of business the employees voluntarily proposed the curtailment of their own wages. Needless to say that not a whit of strike has been experienced there.

Now musical Japan seems to be in an important period for proper guidance and careful fostering. It was America that 66 years ago knocked at the door of Japan to awaken her out of the centuries of secluded slumber. Since then Japan has made a great progress but after centuries devoted to the material development she finds herself in a state of infancy and even poverty from a musical point of view. May it not be America again that will prove a guard-

ian and companion to the musically awakening Japan, with her ample means and opportunities, so that the musical relation, as well as the political, of both nations across the Pacific may be a friendly and everlasting one?

HEIJIROLWAKI.

Mr. and Mrs. Bloch in Recital

Mr. and Mrs. Alexander Bloch were heard on the evening of Dec. 21 in a recital at the Educational Alliance, New York City. On this occasion they played Mozart's B Flat Sonata, Alberic Mag-nard's Sonata in G and the Brahms D Minor Sonata, and were heartily applauded by an audience that has been finely grounded in chamber music appreciation.

LOUISE HUBBARD

A Genuine Success in New York Recital



SUN
"Mrs. Hubbard is a pleasing singer."
"She sang florid music yesterday with smoothness and, where required, with infectious humor. Her more serious numbers disclosed feeling, an instinct for vocal color and beauty of style. Her diction also was generally very good."—(W. J. Henderson.)

TIMES
"Louise Hubbard, soprano, gave a first recital at Aeolian Hall yesterday afternoon, her program including a variety of songs marked by individual and intelligent selection. With Mozart's 'Alleluia' and classics of Scarlatti and Haydn, she gave Handel's 'Sky-lark,' arranged by A. Bunten. There were also Strauss's 'Serenade,' others of Robert Franz, Tschalkowsky, Gounod, and American pieces by Chadwick, LaForge, Burleigh, Curran's 'Dawn' and 'A Fairy's Love Song,' by C. G. Spross, who was at the piano."

TRIBUNE
Possesses a voice "pure in quality."
"In the opening group, and especially in Scarlatti's 'Violette' and in Haydn's 'She Never Told Her Love,' she showed that she had been well trained and possessed taste."

HERALD
"There was a song recital in Aeolian Hall yesterday by Louise Hubbard, a young American soprano, who made an agreeable impression singing old arias by Mozart, Haydn and Handel, Strauss's neglected 'Serenade,' songs in French by Wekerlin, Liszt and Gounod, and a group of American numbers."

GLOBE
"In Aeolian Hall yesterday afternoon Louise Hubbard, who has sung here under another name, gave a song recital to the manifest pleasure of a large and friendly audience."
"Mrs. Hubbard's voice is a light soprano, deliciously fresh and pure, and she has virtues of technique that few singers possess."
"She was heard at her best in Haydn's 'She Never Told Her Love,' which was truly exquisite, and in Tschalkowsky's 'Why?' "—(Pitts Sanborn.)

EVENING MAIL
"A voice happily made for singing about elves, and skylarks, and 'stars with little golden sandals' and fairies, is Madame Louise Hubbard's, whose program at Aeolian Hall yesterday afternoon pleased an unusually interested audience. Her tones are crystalline clear and sparkling and her personality and vocal style most refreshing."
"Her opening numbers by Mozart, Scarlatti, Haydn and Handel met every demand for ripe musicianship. The Strauss Serenade and one or two of the French group were in her best style, and 'A Fairy's Love Song,' written for Madame Hubbard by her accompanist, Charles Gilbert Spross, drew most overwhelming applause."—(M. F. S.)

EVENING SUN
"Mrs. Hubbard's is a pretty voice."
"She uses it tastefully, and in such wise as to prove good schooling."
WORLD
"She made a pretty picture on the stage and she pleased a large audience in songs both ancient and modern."—(Sylvester Rawling.)

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ConcertTwo numbers, Beethoven's D Major
Trio, Op. 70, No. 1, and Tchaikovsky's A
Minor Trio, Op. 50, sufficed for the pro-
gram which the New York Trio played
at Aeolian Hall Tuesday evening, Dec.
30, the second of its series of chamber
music concerts. Because of the length of
the Tchaikovsky work, the program-
makers did wisely in resisting the
natural temptation to add a third offer-
ing.The trio played admirably and was
heartily received. The individual mem-
bers, Clarence Adler, pianist, Scipione
Guidi, violinist, and Cornelius van Vliet,
'cellist—the latter two known as concert-
master and solo 'cellist, respectively, of
the New Symphony Orchestra—disclosed
the sympathy, regard for form, and un-
obtrusive technique required of the
ensemble player. Mutuality, already ob-
taining to a gratifying degree, should
increase as the organization grows older.The Beethoven trio was played with
tenderness, delicacy, grasp, and an in-
wardness and sensitiveness that would
have been more effective in an even
smaller hall. The Tchaikovsky work,
less intimate and with many bold effects
in the moody *variazioni*, was brought to
a dramatic close in the tragic finale,
where the elegiac purpose of the work
—dedicated to the memory of Nicholas
Rubinstein—attained its most moving
eloquence. O. T.**MISS CHRISTIE'S RECITAL**Gifted Young Scottish Pianist Makes
Season's Bow in New YorkWinifred Christie scarcely did herself
justice at her first recital of the season in
Aeolian Hall Tuesday afternoon of last
week. The young Scottish pianist has
been greatly admired here and with good
reason. Her playing at its best shows
a charm of individuality, a settled poise
and a quality of musical graciousness
that combine to make her an eloquent
and persuasive artist. She has intellec-
tual and poetic attributes in well-balanced
combination. But last week her per-
formances seemed stricken with lethargy
and her program unfortunately lent it-
self ill to the uses of monotony. It began
with César Franck's "Prelude, Choral
and Fugue," immediately after which
Miss Christie offered the slow movement
from Beethoven, "Hammerklavier" Son-
ata. The beauties of these works are
great, but very serious, and save for
specialized purposes their proximity is
not advisable. Miss Christie played
them earnestly but in a lifeless fashion,
after which she undertook Chopin's G
Minor Ballade with a deliberateness that
failed to shake off the impression created
by the Franck and Beethoven music.
Some other Chopin pieces, some Ravel,
Debussy, Albeniz and Liszt were better.
Nevertheless it was for Miss Christie,
one of those off-days from which all
artists occasionally suffer. H. F. P.Virginia Ray and Bertram Bailey Appear
Before Oswego (N. Y.) AudienceOSWEGO, N. Y., Dec. 29.—Virginia Ray,
coloratura soprano, and Bertram Bailey,
baritone, appeared here in a joint-recital
recently at the Richardson Theater and
won a pronounced success. Miss Ray's
singing of old classics by Young and
Arne and the aria "Una voce poco fa,"
from Rossini's "Barber," the "Mad
Scene" from "Lucia," and songs by
Thrane, Saar, Spross and Kreisler
brought her hearty applause. Mr. Bailey
was equally applauded by his hearers in
the Prologue from "Pagliacci" and songs
by Pierce, Dix, O'Hara, Russell, Löhr,
Gitz-Rice and Margetson. The singers
joined in a duet from "Trovatore" and
a duet by Campra. George Roberts was
the able accompanist.**YVONNE de TRÉVILLE**
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Negro Children in Concert

An evening of interest was that given at Aeolian Hall on Dec. 27, when an exposition concert on The Negro Child in the Field of Art was given by the Martin-Smith Music School. The program included the "Egmont" Overture given by the senior orchestra of 100 members; the Viotti Concerto in A Minor, with Eugene Mars Martin as soloist; recitation by Lucille Spence, Mozart Concerto in E Flat Major for piano and orchestra by Hazel Thomas; aesthetic dances by Evelyn Thomas, a Dancle Duet for violin and piano, given by Millie Simmons and Winston Collymore; the Haydn "Toy" Symphony by the children's orchestra and Rogers's Moto Perpetuum by the children violinists.

Throng of Children Hear Damrosch Concert

A large audience made up almost entirely of tiny folk heard the New York Symphony's concert for children on Dec. 27 at Aeolian Hall. A lovely interpretation of the Scherzo from Mendelssohn's "Midsummer Night's Dream" began the program. Solos on the oboe—the name of which instrument, by the way, offered much delight and merriment—were given by Pierre Mathieu, including a suite "En Vendée" by Rousse. Mario Bottesini next offered with the orchestra the solo for English horn from Dvorak's "New World" Symphony. Willem Willeke on the cello, and Robert Lindemann on the clarinet gave Massenet's "Under the Linden Tree," and finally came the most grown-up member of this musical family when Louis Letellier gave the Rondo from Mozart's Concerto for Bassoon. Gounod's "Little Symphony" ended a program of distinct charm. F. G.

Earle Tuckerman Sings Before Club

Earle Tuckerman, New York baritone, was the soloist on Dec. 26 at the meeting at the Hotel Commodore, New York, of the Century Theater Club. Mr. Tuckerman won marked favor in Leo Stein's "The Little Thief" and the old Irish "Would God I Were the Tender Apple Blossom," H. T. Burleigh's "Hard Trials" and Guion's "De Ol' Ark's a-Moverin," and Gena Branscombe's "Hail Ye Tyme of Holidayers." He also sang some traditional Christmas carols and encores by Reddick, Penn and Cooke.

The Isadora Duncan dancers and George Copeland, pianist, were recently presented by William Conrad Mills, manager of the Philharmonic Course, as the opening event in Long Beach, Calif.

Miss Patterson Plans Enlarging of Her Studios



Elizabeth Kelso Patterson, Vocal Teacher

Since its inception several years ago, the Elizabeth Kelso Patterson studio of singing and home for girls has grown so rapidly that plans are now being considered for its enlargement. Conducted by Miss Patterson and her two sisters, it has become a delightful center for music students in New York. The musicals and monthly recitals given in the large studio rooms in which many of her artist-pupils are presented and her interesting talks and reminiscences of her student days in Paris and London, when she studied under Marchesi and Santley, are among the interesting features which Miss Patterson brings to the girls who reside with her.

Brooklyn Applauds Brilliant "Faust" Performance

An inspiring performance of Gounod's "Faust" was conducted by Albert Wolff at the Brooklyn Academy of Music on Tuesday evening, Dec. 30, with Geraldine Farrar and Orville Harrold filling the leading roles. Following close upon his triumph in Manhattan in "La Bohème," Mr. Harrold received a demonstrative reception by the large Brooklyn audience, and responded to many curtain calls and prolonged applause for his spirited singing. Miss Farrar gave her inimitable interpretation of "Marguerite" and was accorded her usual enthusiastic recep-

tion. Some fine singing was done by Raymonde Delaunois as Siebel, and she acknowledged individual applause more than once. *Mephistopheles* was played and sung adequately by Léon Rothier, whose French was a joy; Cousinou was effective as *Valentin*; Angelo was *Wagner*, and Mattfeld, *Marthe*. The chorus and orchestra deserve special mention. A. T. S.

New York Symphony Regales Brooklyn With Christmas Music

The program of the New York Symphony at its second Brooklyn performance on Saturday afternoon, Dec. 20, radiated Christmas spirit. It offered Christmas folk songs, sung by Loraine Wyman, soprano, and a number of Christmas hymns sung by the large audience, with a will. The balance of the program reflected the lighter vein of the Christmas songs, opening with Charpentier's charming Suite, "Impressions d'Italie," following which Miss Wyman sang four mediaeval Christmas songs with rare simplicity and expression. Her diction, both in French and English, is a joy, and her artistry and interpretative ability triumphs. Francis Moore provided splendid accompaniments.

The orchestra played beautifully the Bach Pastoral from Christmas Oratorios, and finally, the lilting Children's March, "Over the Hills and Far Away," by Percy Grainger. A. T. S.

May Peterson in Recital at Rutgers

NEW BRUNSWICK, N. J., Dec. 9.—In the Rutgers College concert course a notable recital was given yesterday by the Metropolitan soprano, May Peterson, who scored a well deserved success. Opening with the "Voi che sapete" from Mozart's "Figaro" Miss Peterson delivered a program of real interest in her artistic style and was given recall after recall. There were French and Russian songs as well as English songs, among them "In My Soul's House" and "Little Old Cupid," by Howard McKinney, director of music at Rutgers. Miss Peterson shared the applause with the composer, who was present. Blair Neale was her accompanist.

Hercules Giamateo in Recital

A piano recital offering moments of sincere and straightforward playing and of pleasing musicianship was given by Hercules Giamateo at the Princess Theater on Dec. 28. The choice of offerings was of a conventional order, the only novelties being two of the pianist's own works, Etude a Capriccio and an "Elegy Dedicated to Isabella B. Sforza." For the rest Mr. Giamateo gave well-conceived interpretations of Beethoven's Variations on A Russian Theme, Mendelssohn's Rondo Capriccioso, Valses, Op. 64, Op. 70 and Op. 42 of Chopin; and Liszt's "Rigoletto" Paraphrase.

Stahlberg Is New Conductor of the Rivoli Orchestra



Frederick Stahlberg, Conductor

Frederick Stahlberg, new conductor of the Rivoli Theater, in explaining why he accepted a call to conduct the orchestra at that motion picture-music house, says: "If you had an opportunity to conduct once a week to hundreds or even a few thousands in so-called highbrow circles, and another opportunity to handle a first class orchestra before more than 2,000,000 persons a year, and your interest was music, good music for everybody, which would you do? I did it, and I am happy."

Mr. Stahlberg is well known to music lovers in New York, as a member of the Philharmonic for ten years and later as assistant conductor for two years until 1916. As a composer he is also known. While in the former Pittsburgh Orchestra, then under the leadership of Victor Herbert, he wrote his best works, several of them receiving their first production then. The works to his credit are many symphonic compositions, concerto for violin, string quartet, ballet for male chorus, alto and soprano solo and orchestra, and three violin solos. "Across the Sea of the Worlds," a Symphonic sketch, was produced by the Volpe Orchestra of New York. The Philharmonic Society produced his symphonic sketches, a suite for orchestra, Op. 33, on Feb. 4, 1916, in Carnegie Hall.

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NEW MUSIC VOCAL AND INSTRUMENTAL

"AN AMERICAN ACE." By Frederick Stevenson. (Boston: Oliver Ditson Co.)

The composer calls his stirring, pulsing score of some twenty-six pages a "scena for tenor solo and men's voices;" "An American Ace" calls for the sub-title in question, since it is considerably removed in spirit from the average cantata for male chorus. It is a short choral work large in inspiration, in dramatic forcefulness and fervor, and rich in effect. James Church Alvord's patriotic poem is one that grips, and the splendid Stevenson setting is less a setting than a direct, inspired pouring out in chorus and solo of the soul of the poem in music. The intense climax, beginning (Page 20) with the line: "They reckoned I'd my message sell," solo, and concluding with the cry "For God and Right," solo and chorus, is splendidly effective. The dramatic value of the accompaniment—it is scored for piano, a second piano, or organ, harp and solo cello—is high, the workmanship admirable. "An American Ace" is ascribed to Harrison M. Wild and the Mendelssohn Club of Chicago.

"FIVE HUMOROUS IRISH SONGS." By Houston Collison. (London: Joseph Williams, Ltd.)

These five humorous Irish songs have not been drawn up from the deep wells of any Celtic musical renaissance! All five, "Maguire's Motor Bike," "No More o' Yer Gofin' for Me," "Mrs. Brady," "Donnegan's Daughter," "Wait for a While Now, Mary," are perfectly good, clear music-hall songs of a really entertaining type, and the "Irish" note in music and words is established beyond doubt.

FIVE ITALIAN FOLKSONGS. Arranged for Women's Voices by Louis Victor Saar. "La Romanella," "Love's Chances," "La Savoyarde," "Catina," "Serenata." (Cincinnati-New York-London: John Church Co.)

It is a pleasure to find that Mr. Saar, in selecting and arranging this delightful group of Italian folk-songs, has not been obsessed with the idea that Naples and Italy are synonymous, and that in Piedigrotta only does the true font of Italian folk-melody take its rise. As in his recently issued group of "Five Irish Folk-Songs," for men's voices, the arranger has presented these choruses for women's voices in a natural sequence of effect which suggests their concert performance as a connected series, though the issue in single numbers allows for individual presentation. "La Romanella," the first of the group, an *Allegretto* movement in 6/8 time, does homage to the tripping lightness, the easy charm of the Neapolitan folk-air. The chorus is short, and gains in effect by reason of the introduction of an eight measure solo soprano part on a separate staff. In "Love's Chances," and in "Catina" Mr. Saar presents two Venetian love-songs. "Love's Chances," especially taking with its solo and duo passages in soprano and alto, and its gracefully harmonized accompaniment, is the more emphatic of the two. "Catina" is a bit of tenderest melody inspiration in 3/8 time. One feels that it must have been heard at its best rising from a gondola to the windows of some old palazzo on the Grand Canal. "La Savoyarde" is from Piedmont, and differs materially from the folk-songs of the South. It is a jovial *Allegro* in 2/4 time, with a ground bass in the accompaniment; and in its text, in sharp contrast to the tender gallantry of the Venetian and Neapolitan verses, is a rough peasant hint that a reproachful wife will "swiftly feel the

whip." Mr. Saar does not give the source of his fifth chorus, "Serenata," a very attractive, happy, inflected soprano or tenor solo melody, with an accompaniment *alla mandolina* and a "tra la la" and "ha ha ha" burden in the choral parts. In this, as in his other Italian folk-songs, one cannot withhold the praise due Mr. Saar for his able handling of the voice parts, his care for movement and variety in their progress and disposition.

"PUNCHINELLO." Valsette, "Diaphenia." By Thomas F. Dunhill. "In Sylvan Glade." By Thorpe Reid. (London: Joseph Williams, Ltd.)

A composer who has to his credit, as has Mr. Dunhill, such things as the Piano Quintet in C Minor, and the "Capricious Variations" for cello and piano, cannot write simpler teaching pieces for the keyboard instrument without giving them a personal quality of interest. In the dainty "Punchinello" and the Valsette, a distinct touch is lent each number by the interesting way in which syncopation is used for varying accepted rhythmic formulas. "Diaphenia," a pastoral *Allegretto*, is a very charming bit of music with much of the character of a Handel Siciliano. None of Mr. Dunhill's three pieces exceed Grade Three in difficulty. Mr. Reid in his "Sylvan Glade"—he is also the composer of the "Ragpicker," one or two-step—fills the ear with pleasant sound in his woodland dance. It is a bright, euphonious number of the intermezzo type,—a pianist's candied rose-leaf.

"TWELVE SACRED TRIOS." Arranged by Louis Victor Saar. (Boston: Oliver Ditson Co.)

One of Louis Victor Saar's merits as an arranger is that he does not just "arrange." In this book of trios for church use, arranged a *cappella*, for women's voices, three-part, are among the early church composers represented: Arcadelt, Lotti, di Lasso, Croce, Palestrina, Vittoria, Peri, and de la Rue; and some of their loveliest shorter choral melodies are included. The original Latin words are supplemented by admirable English text adaptations from the pen of Charles Fonteyn Manney and A. M. von Blomberg. The collection is one that should be decidedly useful.

"DEAR FADED ROSE." By Dorothy Forster. "The Blind Ploughman." By Robert Conningsby Clarke. (New York-Toronto-London: Chappell & Co., Ltd.)

Dorothy Forster is one of those English composers of songs of sentiment who command a large audience in the United States. "Dear Faded Rose" has those qualities of simple, direct melodic appeal, which have established its predecessors in popular favor in this country. In it the composer has made apt use of some haunting measures of her great hit, "Rose in the Bud." It is published for high and low voice. "The Blind Ploughman" eschews the tender for the dramatic in subject. It is robustly lyric, with a good melodic sweep and an effective climax. An *ad lib* organ accompaniment goes with this song, which has been issued for high, medium and low voice, and represents a good text idea handled in a broad, singable way.

"THE JUNIOR CHOIR BOOK." Selected and Edited by Edward Shippen Barnes. (New York: G. Schirmer.)

In this collection Mr. Barnes has gathered twenty-one anthems for unison voices for the use of Sunday schools and

junior choirs. His choice of numbers for inclusion in this choir book shows good taste and musical judgment, as well as careful editorial revision. Among the composers represented are: Barnby, Chester, Gounod, Goss, Arthur S. Sullivan, J. Varley Roberts, Caleb Simper, G. A. Macfarren, Henry Smart and Thomas Atwood. The volume should prove of decided value for its intended purpose.

SIX LITTLE PIANOFORTE PIECES. By Hannah Smith. (New York: G. Schirmer.)

These pieces between Grade II and III, but mainly inclined toward the former, are well written. The composer has, in fact, contributed largely to the teaching literature of the early grades, and what she does in this direction is of practical value. "Fountain in the Moonlight" stands out as regards the imagination. "Merry Wanderer," "The Jumping-Jack" and "Song of the Indian Maiden" are useful little bits, like so many of their ilk. "Cuban Dance" and Lullaby are merely titles to vary the waltz-quota incidental to all sets of teaching music.

"LEGENDARY POEMS OF OLD JAPAN." No. II. Song of the Dancer of Yedo. By Kosak Yamada. (New York: Composers' Music Corporation.)

To original poems by Frederick H. Martens, based on Japanese legend and folk-lore, the distinguished Japanese composer, Kosak Yamada, has written a group of delightful songs, the second of which, "Song of the Dancer of Yedo," has just come from press. It is put forth in a handsome art-edition with a cover color-scheme of purple and silver, and the poetic beauty, the exotic charm, the singable effectiveness of its melody justify the decorative dress. "The Song of the Dancer of Yedo" has been written for a low voice.

"GATHERING OF THE FAIRY FOLK." "Fairies at Play," "The Goblin Procession," "The Sandman." By Blanche Dingley-Mathews. (Cincinnati-New York-London: John Church Co.)

To players, whose little fingers are grappling with those teaching pieces in the first and second grade, ridiculously easy to their seniors, but difficult enough for them, these "four miniature compositions" by Blanche Dingley-Mathews

will voice just the right kind of appeal. The fairy world is still very real to most beginners at the piano, and in these melodious, grateful little fancies the composer successfully uses her imagination in encouraging its happy illusions. "Gathering of the Fairy Folk" with its brisk movement and little sixteenth note passages, and "The Sandman," with reaching over of left hand above right, are the more difficult of the four—if the term can really be used for such simple music.

"MOTHER MOON," "Slumbering Sea." By Mary Turner Salter. "Morning of Love." By John Barnes Wells. "Captain Bing." By Mabel Wood Hill. (Cincinnati-New York-London: John Church Co.)

The "Cry of Rachel" and other of her more forceful numbers should never lead one to believe that Mrs. Salter has not lyric moods at her disposal as well. Her "Mother Moon," for instance, is a lovely bit of pure melody writing, easy yet grateful; and a "lie awake" instead of a "go-to-sleep" number. It is published for high and low voice. To balance the "lie awake" song we have a real lullaby by the same composer, "Slumber Sea," also issued for the higher and lower range—just two pages of clear, fresh melody appropriately accompanied. Both songs are excellent for teaching purposes. Mr. Wells's "Morning of Love," a very melodious ballad fancy, with a suave, singable waltz refrain, falls into the same category, that of the teaching song, to which additions are usually welcome. In "Captain Bing," by Mabel Wood Hill, we have, in the shape of a setting of an old nursery rhyme, a good humorous song in the mock dramatic style. It has an effective melody line, the accompaniment is well handled, and it offers the singer excellent opportunities for what was once known as *Vortrag*.

F. H. M.

Koemmenich in New Studio

Louis Koemmenich, the New York conductor and vocal coach, has removed his studio to 257 West Ninety-first Street. He is devoting part of his time this season to students in score-reading, orchestration and conducting, in addition to his coaching in song repertoire, opera and oratorio.



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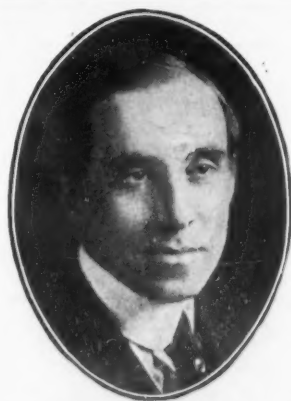
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BOSTON SYMPHONY INVADES DETROIT

Elman, Maurel and Boguslawski Are Among Soloists of the Week

DETROIT, Dec. 26.—A momentous event of the past fortnight, musically and socially, was the concert given by the Boston Symphony at Orchestra Hall, Dec. 11. This was the first appearance here of this organization in several seasons and a capacity audience gathered to greet the players and their leader, Pierre Monteux. The playing of this sterling body aroused the keenest admiration. The program opened with the Chausson Symphony in B Flat Major and closed with the Prelude and Love-Death from Wagner's "Tristan and Isolde." Between these two were the Stravinsky "Fire-Bird" Suite and the Boellmann symphonic variations for 'cello and orchestra, the latter affording Jean Bedetti ample opportunity for displaying his marked gifts as a soloist. The suave dignity of Mr. Monteux's conducting made an excellent impression and both he and the orchestra were deluged with congratulatory applause. The concert was one of

the series given under the direction of N. J. Corey.

Another genuine success was achieved by Victor Kolar on Sunday afternoon, Dec. 14, when he led the Detroit Symphony through the seventh "Pop" program of the season. Moses Boguslawski, a young pianist of high attainments and unusual promise, played the Liszt "Hungarian Fantasia" and was recalled to the stage eight or ten times.

On Dec. 16, the Central Concert Company offered Detroit concert goers a decided innovation: Barbara Maurel, mezzo soprano, and Sascha Jacobsen, violinist, were the interpreters of the program which included such favorites as the "Carmen" "Habañera," "By the Waters of Minnetonka," Cui's "Orientale" and Victor Herbert's "Serenade." The artists contributed two concerted numbers, Massenet's "Elegie" and "Fiddle and I" by Goodeve. Emanuel Balaban acted as accompanist.

On Dec. 15 the Chamber Music Society held an afternoon meeting at the Hotel Statler. The program was presented by the Tak String Quartet, composed of Eduard Tak and Joseph Gewirtz, violinists; Hans Werner, violist, and Ludwig Nast, 'cellist (all of the Detroit Symphony Orchestra), and the Francis Mayhew Trio, composed of Francis Mayhew, pianist; Eduard Tak, violinist, and Ludwig Nast, 'cellist.

On Dec. 18, and the following Saturday afternoon, the Detroit Symphony, under Ossip Gabrilowitsch, was heard in a pair of concerts at Orchestra Hall, Mischa Elman appearing as soloist. Following his declared policy of presenting new compositions of merit to Detroit, Mr. Gabrilowitsch opened with the Bloch symphonic sketches, "Winter and Spring," both being heard here for the first time and warmly received. Subsequently the band played the Strauss tone poem, "Death and Transfiguration," and, as a closing number, the Haydn Symphony in E Flat Major. Mr. Gabrilowitsch conducted in his usual commanding style and completely won the approval of his audience. Mr. Elman contributed the Goldmark Concerto in A Minor and was obliged to return to the stage a half dozen times.

A generously proportioned audience gathered at Orchestra Hall on Dec. 21, to hear Guy Bevier Williams play the Arensky piano concerto in F Minor with the Detroit Symphony. Mr. Williams is president of the Detroit Institute of Musical Art and one of Detroit's most highly esteemed musicians, and the reception accorded him at the close of the concerto was a tribute to him as a man as well as an artist. Victor Kolar led the orchestra through a stunning performance of the overture to "The Bartered Bride," the ballet music from "Sylvia" and the "Capriccio Espagnol" of Rimsky-Korsakoff. He was recalled again and again, the applause finally bringing the entire orchestra to its feet. M. McD.

Elda Laska Wins Favor

Elda Laska won a notable success last week when participating in the Carl Lasco concert at Cooper Union.

Rhea Silberta, the composer of "Yohrzeit," complimented Miss Laska on her unique rendition of this song, which has recently been sung by such prominent artists as Sophie Braslau and Dorothy Jardon.

Walter Anderson has booked the Woodstock Trio, Lisbet Hoffman, piano; Hans Meyer, violin, and James Gordon, 'cello, to play at a concert in the High School Auditorium, Paterson, N. J., on Feb. 4.

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NOTABLES DELIGHT MILWAUKEE HEARERS

Samaroff Appears with Stock Orchestra—Mr. Rasely in Recital

MILWAUKEE, WIS., Dec. 31.—Olga Samaroff has again been heard in Milwaukee, for the third or fourth time. In the Liszt Concerto in A Major with the Chicago Symphony, a huge audience in the Pabst Theater gave unqualified approval of the noted pianist's work. Imagination seems to be one of the dominant notes of Mme. Samaroff's playing. Every phase of this Liszt number was exploited to the full, beauty of interpretation being a marked characteristic. There is the clearest purpose behind her interpretations, as well as versatility. After repeated demands for encores, a Chopin Nocturne and a Moszkowski number were given.

The Chicago Symphony gave a magnificent performance of the Brahms Sym-

phony. All the academic dignity and strength, as well as the suave grace of Brahms at his best, were interpreted with assurance by Conductor Frederick Stock. Mr. Stock's program also included Mozart's "Magic Flute" Overture and Dvorak's "Carneval."

The third of the Twilight Musicales under the direction of Margaret Rice was given by George Rasely, the young tenor of New York. Although a cold somewhat impaired the singing of Mr. Rasely, it may be said that he is developing from a light lyric tenor to one of brilliance, capable of handling even grand opera should his tastes lie in that direction. Groups of English, Italian, French and American songs were delivered with considerable style and with a volume almost too large for the small Atheneum where the concert was given. Hyde's beautiful "Art Thou My Love?" was given with unusual effectiveness. C. O. S.

The New York Chamber Music Society, Carolyn Beebe, organizer and director, was heard recently in recital at Colgate University, Hamilton, N. Y., under the auspices of the college's department of music.

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With Taste and Artistry—The
Symphony Program

The New York Symphony offered quality and quantity at its concert Sunday afternoon, Dec. 28, in Aeolian Hall. The program offered the "Freischütz" Overture, César Franck's D Minor Symphony, a Concertstück for harp and orchestra by Gabriel Pierné, Debussy's "Danse Sacré" and "Danse Profane," the "Waldweben" and the introduction to the third act and wedding march from "Lohengrin." As soloist appeared a French harpist newly landed on these shores, Mme. Wurmser-Delcourt. Mr. Damrosch gave strenuous and mannered performances of the Weber and Franck works. But if details were open to question the general effect proved exhilarating and the audience was pleased. It showed its liveliest affections, though, for the Wag-

ner pieces. Why does not Mr. Damrosch play more of those excellent Wagner arrangements of his? In its present state of Wagner hunger the public would revel in them.

Mme. Wurmser-Delcourt, a pupil of Hasselmans, is said to come here with a brilliant reputation for proficiency on the chromatic harp. She played, indeed, with much taste and delicate artistry, even if she failed to convince one of the superior values of the chromatic harp over the ordinary harp as a potent solo instrument. She won much applause and will doubtless be heard often. The Pierné composition is agreeable, if unimportant music.

H. F. P.

Grace Anderson Returns from Tour With Russian Quartet

Grace Anderson, New York pianist and accompanist, has just returned from a successful concert tour through Ohio with the Russian Cathedral Quartet and Balalaika Orchestra. Miss Anderson will resume her coaching activities in New York.

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WILL ERECT BUILDING IN RICHMOND FOR SCHOOL

New Conservatory Will Be Housed in
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School—Select Faculty

RICHMOND, VA., Dec. 22.—An announcement of vital interest to the musical circles of the city was made this week by Dr. Douglas Freeman, editor of the *News-Leader*, at the recital of Magdeleine Brard, the brilliant sixteen-year-old pianist, who delighted by her artistry the pupils of the Collegiate School for Girls. The announcement was that a school of music was to be erected in conjunction with the present college and that a handsome building adjacent to the existing home of the Collegiate School would be ready for the fall session next year.

The name selected for the new institution will be the Columbia School of Music and Art. Its director will be the accomplished musician, Mrs. Channing Ward, and the associate director, Helen Baker, dean of the Collegiate institution. The scope of the curriculum will include an artist course in piano, violin, voice, theory and harmony. Mrs. Ward and Miss Baker will leave for New York shortly to select the faculty.

It is announced that no expense will be spared to secure the best teachers. Enrollment in the school will begin immediately after the Christmas holidays. Mrs. Ward's splendid gifts as a musician and as an executive will go a long way toward the success of the undertaking. Richmond has needed such an institution to meet the growing demands for the best instruction in art and music.

Miss Brard's appearance was under the auspices of the Franco-American Musical Association. G. W. J., Jr.

Mrs. Frances Korthauer, chairman of the Bureau for Registration of Club Talent of the National Federation of Musical Clubs, appeared in a joint recital with Mrs. F. A. Siberling of Akron, president of the National Federation, at Elyria, Ohio, recently.

Rudolph Ganz appeared at Denver, Col., recently. The program included some of his own admired compositions.

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Alice Baroni has a soprano of exceptional range and masterly technique.—*The Evening Record*, Boston, Mass.

Alice Baroni, the coloratura soprano, sang the music with ease, purity of intonation and brilliance.—*The Boston Globe*, Boston, Mass.

She has evidently been thoroughly and carefully trained in the Italian method and her teaching has by no means been wasted, as she shows an intelligence and understanding of Italian bel canto that few singers of the present day take pains to acquire. Her future appearances will be watched with much interest.—*The Evening Transcript*, Boston, Mass.

At the head of the cast stood Alice Baroni as Amina, in a rôle that has been sung by every famous prima donna of the past three quarters of a century. She was signally successful. Her vocal methods are especially noteworthy and her technique worth the study of many an ambitious music student.—*The Post*, Boston, Mass.

As Amina, a heroine of grand opera who has won many a triumph for the greatest prima donnas of the world, Alice Baroni was thoroughly at home. She was, in fact, a revelation in the character.—*The Boston Traveler*, Boston, Mass.

Miss Baroni won as distinct a success as has ever been made by a prima donna in that theater. Her voice is sympathetic and flexible; it is under her complete control, and there is no phase of emotion that it cannot suggest, her singing being excellent both in a musical sense and as an interpretation of character.—*Boston Journal*, Boston, Mass.

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Bizarre Scheme Is Basis of Suit in Boston

Aldis Owen Hall, Former Head of Tonsorial School, Launched Institution—Leader of Symphony "Pops" Charges He Was Made Ridiculous by Style of Advertising—Unpaid Salary Another Allegation—Bonnet a Splendid Soloist at Ninth Symphony Concert of Season

BOSTON, Jan. 3.—Law suits in the artistic world, although as serious as any others to the participants, have a way of providing entertainment for the spectators. Some diversion from the routine of the serious music season is anticipated in the announced litigation between Agide Jacchia, conductor of the Boston Symphony "Pop" Concerts, and Aldis Owen Hall, founder and director of a new music school which goes by the ample title of the "Aldis Owen Hall Foundation Symphony Orchestra School of Music."

This school made its first bid for Bostonian attention last autumn when an advertisement of striking character appeared in one of the daily papers. If the purpose of an advertisement is to arouse curiosity this one was a winner; it began with bold headlines which read: "5,000 More Men and Women Wanted—Wages, Room, Board, Railroad Ticket, by some 'co-operative contracts,' Aldis Owen Hall Foundation Symphony Orchestra School System, Our Musical Director Agide Jacchia (Pops) Conductor."

A coloratura soprano, formerly of the Metropolitan Opera Company, was next featured as teacher of "Voice Training, Diction, Charm." (!) Several well-known Boston musicians, some of them members of the Boston Symphony, were also down for their respective branches of music. Then came a paragraph in small type describing the resources of the school in the following comprehensive manner: "Besides a large corps of world-famous entertainers: fifty artist-players of the Boston Symphony Orchestra are on our teaching staff; we represent everything in the world of entertainment, grand opera, voice culture, quartet and solo work, community singing; all musical instruments; special pipe organ facilities; the Boston Symphony Orchestra and four of Boston's leading organists; dramatic art, languages by native-born teachers, art painting, bands, orchestras, choirs, soloists, duets, trios, quartets, quintets, sextets, octets in voice and instrumentation; we want all grades of entertainers, musicians, speakers, readers; splendid opportunities for engagements, coaching and improvement; registration free; office now open. The World's Highest Grade School of Music, Art, Languages and Amusement Bureau. Hours 8 a. m. to 10 p. m.; open the entire year; registration every day."

Preliminary inquiry made it clear that although the name of the Boston Symphony Orchestra and several of its members appeared in the school announcement the orchestra had no other connection with this educational emporium. In fact it was said that Mr. Hall soon received intimation that the use of the name of the Boston Symphony Orchestra in connection with his school did not meet with the favor of the management.

Evidence of the school's progress appeared a little later in a pupils' recital, the program of which contained further interesting data in regard to the organization. On one page was printed a list of over sixty persons composing the faculty, about two-thirds of whom were members of the Symphony Orchestra.

Another page gave expression to the school's aims and principles in terms sufficiently unique to be worth quoting:

"Aldis Owen Hall Foundation Symphony Orchestra School of Music. Our Design and Purpose.—Is to Disseminate and Establish a High Ethical Code of Educational, Vocational and Recreational Development without Discrimination or Distinction of Color, Nationality or Sex.

DEPARTMENTS

"Music.—Instrumental and Vocal. Dramatic Art. Printing Art. Languages. Journalism, Oratory. Commercial Studies, etc.

"Music the Finest of Arts.—The One Agency in Life that Transforms Our Tears—Our Trials—Our Tribulations Into Transcendent Joy, and Lifts the Soul to the Very Borderland of Heaven.

"The Grand Opera Presents and Portrays the Philosophy of Life and Living in its abstract reality, and visualizes its concrete functioning in its varying avenues and vagary (sic!) phases of failure or success.

"It is the progenitor of divine emotions, and the premonstration of lofty and supreme sentiments, the divinization of the larger vision that dispels conservatism and engenders altruism, which moves the world.

"Our Vocal Departments Embrace the full rotunda of Voice Culture. Including Grand Opera in its Highest Estate of Exaltation.

"Choral Training Classes preliminary to all Public and Private Entertainments, and especially to Grand Opera Soloists and Chorus Singers.

"French and Italian languages by native teachers for Study in Pronunciation and Interpretation of the Librettos of Operas."

It now appears that Jacchia has brought suit against Hall to recover \$300 alleged to be due for three weeks' services as head of the Grand Opera department of the school. When seen by a representative of MUSICAL AMERICA, Mr. Jacchia preferred not to go into the details of his case against Hall thinking that the evidence in support of his claims should be kept for the trial. He expressed indignation, however, at some of the allegations made against him by Hall and also charged that he had been made ridiculous by the latter's bizarre style of advertising which, he says, was done without his knowledge. Mr. Jacchia states that he was engaged by Hall just before leaving for Italy last summer at the close of the "Pops" season, and that when he returned to America this Fall the publicity campaign was already in full swing.

Samuel L. Bailen, counsel for Jacchia, says that Hall and Jacchia entered into a contract to run from Oct. 15 or Nov. 1, 1919, to May 1, 1920, by the terms of which Jacchia was to receive \$100 a week for his services as director of the Grand Opera department of the Hall Music School. It was also stipulated, says Attorney Bailen, that when the Grand Opera department became flourishing Jacchia was to receive one-half of all money over \$200 a week in addition to his salary. It is Jacchia's contention that during the three weeks he served at the school he received only about \$50. It is reported that an additional suit covering general breach of contract has been filed through another legal firm, and that Jacchia, together with two other

members of the school faculty, has petitioned Hall into involuntary bankruptcy.

Aldis Owen Hall, principal of the Music School, has already made a name for himself in a rather different line, having been for over twenty years head of a successful school for barbers. Mr. Hall makes various charges against Jacchia which only the lawyers can settle. Among other things he alleges that Jacchia tried to build up the operatic department at the expense of the rest of the school by persuading instrumental students that they had wonderful voices and should study singing instead. Mr. Hall maintains that Jacchia secured pupils by making them unwarranted promises of highly remunerative engagements for the future.

Interesting developments are looked for in the trial at which a number of well-known Boston musicians will probably have to be witnesses.

Insurance for Symphony Men

The trustees of the Boston Symphony have taken out group insurance amounting to \$100,000 for the members of the orchestra. This insurance is entirely separate from the pension fund which continues as usual; the new arrangement protects the families of the musicians in the event of the death or total disability of any members of the orchestra.

For the ninth program of the Boston Symphony Mr. Monteux chose Brahms's First Symphony and Liszt's "Mephisto" Waltz; Joseph Bonnet added Handel's Concerto in F Major for organ and orchestra. Brahms's First Symphony is popular with Boston audiences and is sure to be well received if it is well played. The fact that Mr. Monteux was several times recalled and the orchestra compelled to rise is conclusive evidence of the quality of the performance. Mr. Monteux, as well as Mr. Rabaud last year, continues to drive nails into the coffin of the superstition that only German conductors can interpret German music.

Mr. Bonnet's sincerity and sterling musicianship were at once recognized by his hearers, who applauded enthusiastically his masterly playing.

Richard Platt's interesting new violin and piano sonata, which is being heard in our concert halls, was a feature of the last concert of the MacDowell Club. Nina Fletcher was the violinist and the composer himself played the piano part.

Laura Littlefield, soprano, sang successfully in a recent concert in Philadelphia for the benefit of the Assistance Fund for Music Students. Her program included many attractive songs by Delius, Cyril Scott, Bantock, Bagrinofski, Messager and Koechlin.

Dai Buell gave a piano recital at the Harvard Club of Boston the latter part of December. She contributed interpretative remarks, her program being modelled on the one recently given with success at the Boston Art Club.

The musical services of worship inaugurated and directed by Paul Shirley have been so universally successful that seven churches of greater Boston now engage Mr. Shirley to provide them with his interesting series of programs. These churches are: People's Temple, Boston; Daniel Dorchester Memorial Church, West Roxbury; Pilgrim Congregational Church, Dorchester; First Methodist Episcopal Church, Waltham; Newtonville Methodist Episcopal Church; Newton Methodist Episcopal Church, Cambridge. Although it has been an agreeable surprise that most of these services have become self-supporting, Mr. Shirley finds greater satisfaction from the fact that they have developed into a valuable

educational undertaking. Libraries in the neighborhood of these churches now find themselves called upon for information in regard to the music at these services and many churches are now crowded on Sunday evening where the former evening service had ceased to appeal to the community. The artists are chosen from the ranks of Boston's best musicians, particularly from the Boston Symphony Orchestra. Among the solo players from the Symphony engaged by Mr. Shirley are Messrs. Laurent, first flute; Sand, first clarinet; Heim, first trumpet; Alwin Schroeder, cellist; Cella and Holy, harpists.

CHARLES REPPER.

LAMBERT MURPHY'S ART AGAIN CHARMS

Tenor Sets High Standard in the First Song Recital of New Year

Lambert Murphy gave all of his art to the New Year's first song recital in Æolian Hall, delighting the large audience that assembled there Thursday afternoon, Jan. 1. If all the recitalists of 1920 who are to follow the tenor in this hall could reach the same level of good singing, it would be a memorable year.

The tenor was happy in his choice of numbers and sang with admirable freedom, fervor, intensity, grace and emotional communicativeness. His phrasing was particularly gratifying, there was rhythmic pulse in every number, his diction was good, his treatment of words that of a tasteful stylist.

The voice, itself, was prettiest in mezza voce singing, where it was very sweet, indeed. The pianissimo rather lacked vitality, and at times the full tone had more edge than body. There were, however, ringing high tones of beautiful clarity. The singer's legato was very satisfying. Emotionally, it was a joy to hear a tenor who could express sorrow without a sob.

Mr. Murphy began his program with two of the recently resuscitated songs of Francis Hopkinson, America's first recognized composer. As edited and augmented by Harold Vincent Milligan, these songs retain the charm and courtliness of Colonial times. The tenor voiced them appealingly. Finely sung was an air from Braga's "Reginella." Among French numbers, Paulin's "Avril Pose Ses Pieds Lents" and Szule's "Hantise d'Amour" were of haunting beauty. Bryceson Trehearne's "Song of a Troubadour" and Campbell-Tipton's "The Crying of Water," the latter given as an encore, were among the most eloquent of the tenor's English numbers. Geoffrey O'Hara's "There is No Death" was sung with a sweep and fervor not to be denied. Among extra numbers given in response to very hearty applause was the Aubade from Lalo's "Roi d'Ys," taken at too fast a tempo for those who recalled Clement's lovely singing of this charming air. There were several Irish songs, sung true to the singer's name. O. T.

Kathryn Meisle Wins Capital

WASHINGTON, D. C., Jan. 7.—Kathryn Meisle, American mezzo-soprano, made her debut here recently in a program which gave her opportunity to display the colorful quality of her voice, and the quality of her interpretative powers. W. H.

THE STORY OF A SINGER

(continued)

The singer whose story was begun and told in part in last week's Musical America, has been heard privately by some well known New York Musicians. What they had to say of her singing will be published a little later. It's worth reading. The picture of the singer that will accompany the article is worth seeing. By the way, her first name is CECILIA, her last name is LLOYD.
New York, Jan. 1, 1920.
W. C. D.



—Photo © Underwood & Underwood

Mr. Henry T. Finck
in "The Evening Post"
Dec. 8, 1919

Lada Dances.—With a background of the dull browns and greens of a wooded scene, Lada in pale green seemed a sprite as she danced to the last two movements of Tchaikovsky's Symphony No. 6 (Pathétique), the first movement having been previously played by the orchestra conducted by Nathan Franko at Carnegie Hall Friday night. In this number there was a little back-sweeping movement and then a poise on the part of the dancer which seemed grace itself, as though she were preparing for winged flight to the foliage back of her—the fact that it was only painted perhaps being the reason for not doing so. Not merely painted but having actual substance, and so arousing interest, was a door set in what seemed to be a massive rock. Curiosity in this was abated in Lada's second dance, Schubert's symphony in B minor (unfinished), in which, after the most graceful knocking that one could ever wish to behold, the door swung open upon a blue void. Unfortunately, with this exception, the second dance was so similar to the first each detracted from the other.

In Ravel's "Valse Nobles et Sentimentales" the dancer appeared with red wig and redder fan, and the former applied to the waltzes was missing, while the latter was translated into terms of coquettishness. But in Skilton's "War Dance"—that stirring music so well interpreted by Mr. Franko—Lada was at her best, which was quickly appreciated by the spectators. Her slight figure, topped with the massive headdress of an Indian chieftain, became the embodiment of rhythm. Such motion! Such music! Such grace! It should have been the finale, but even so, the closing dance of Schubert's "Laendler" (opus 18) was as delightful as her gown was quaint.

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Great Triumph for Harrold in the Rôle of 'Rodolfo'

American Tenor Wins Unusual Ovation in His First Important Appearance at Metropolitan Opera House—Repetitions Include "L'Amore dei Tre Re", the Triptych, "Aïda", "Marouf" and "Forza del Destino"

A WEEK of repetitions at the Metropolitan Opera House was made notable by the brilliant work of an American artist, Orville Harrold, who got his first real opportunity in "Bohème" this week and stirred a huge audience to tremendous applause by his portrayal of Rodolfo.

Mr. Harrold had sung Rodolfo in Brooklyn and "made good," and in New York he had more than satisfied as Leopoldo in "La Juive" and as Dimitri in "Boris." But on Monday night came the opportunity; Orville Harrold seized it and rode to victory. His Rodolfo is one of the best portrayals of the rôle we have ever heard. Before the evening was very old it was recognized as such by the audience.

Mr. Harrold began his "Che gelida manina" well and finished it gloriously. These are the facts: When he had sung the final note of his narrative the house burst into a storm of applause that lasted fully five minutes; bravos rang out and one realized that the public was acclaiming a new singer. In our years of opera-going we have heard no applause like it, except when Mr. Caruso finishes the "Una furtiva lagrima," which always seems to be a signal for frenzy. Mr. Harrold acknowledged his applause with the usual bow, but it continued and several times he had to come forward to the footlights and bow again. It was a great ovation, one that was richly deserved.

Possessing one of the loveliest tenor voices before the public to-day, Mr. Harrold is an opera singer of experience; he has had to wait for his Metropolitan position, but it has come and it is certain he will be a valuable member of the company. His high C was splendid, his phrasing excellent and his Italian enunciation a joy. Into the rôle he put warmth and ardor and held his hearers every minute of it. There is only one thing that we wish Mr. Harrold would not do, and that is his little sob; in a house other than the Metropolitan it might have an effect, but in the Metropolitan it is associated with Caruso, and others who do it there are called imitators. Mr. Harrold is quite fine enough a singer himself to discard anything that might bring him under the charge of being called imitator.

There was a new feature in the appearance of Marie Sundelius for the first time as Musetta. The much-admired soprano entered into the part with much sprightliness and sang her music intelligently and often brilliantly. She had a good reception from her audience. But we are certain that this is no rôle for her. Marie Sundelius as Musetta will always do her part well, and better and better as she sings it more frequently; Marie Sundelius as Mimi will reveal new qualities, for this music is indeed suited to her voice. Mme. Alda was again Mimi, disclosing her familiar conception of the rôle, while Messrs. Scotti, Didur and de Segura were the Marcello, Schaunard and Colline, fine actors all three of them. Mr. Ananian was Benoit, Mr. Malatesta Alcindoro, while Messrs. Audisio and Reschiglian completed the cast.

The conductor of the evening was Mr. Papi. Rarely have we listened to a more indifferent reading of the score—a reading subservient to the high notes of singers, and quite *ad libitum* as regards Puccini's tempi. A. W. K.

"Puccinikins" Again

The Puccini tryptich was repeated Saturday afternoon. In the second of the three one-act operas, "Suor Angelica," Geraldine Farrar sang exceptionally well. It was a good day for the soprano wing of the company, as Claudia Muzio in "Il Tabarro" and Florence Easton in "Gianni Schicchi" also were in particularly good voice. De Luca was again highly successful in the drollery of the third work. Amato, Crimi and others of the numerous singers required for the three casts were in rôles they had sung at earlier performances of the tryptich. Mr. Moranzoni conducted. O. T.

Caruso in "L'Elisir d'Amore"

Saturday night's performance of "L'Elisir d'Amore" was a happy one. Caruso was in fine voice and high spirits and sang much exquisite *mezza voce* when not engaged in buffoonery that, in this work, was legitimate and telling. He voiced the favorite old air, "Una Furtiva Lagrime," with a wealth of artistically modulated tone. Mabel Garrison again delighted as Adina, singing the music charmingly and presenting an appealing picture to the eye. Scotti was a gallant Belcore and Malatesta an excellent Dulcamara. Leonora Sparkes was satisfactory in the small rôle of Gianetta. The lively choruses were particularly well sung. Mr. Papi conducted. O. T.

"Tre Re" Enchants

"L'Amore dei Tre Re" received its second performance of the season on New Year's night. All in all the interpretation was a satisfying one. Miss Muzio repeated her now familiar enaction of Fiora. She was in good voice. Avito is one of Mr. Martinelli's best rôles. The part of the enamored young prince apparently inspires him to his best efforts. Mr. Amato was a noble-appearing Manfred, a rôle which he plays with great distinction. Mr. Didur's Archibaldo is one of the most magnificent portraits in the operatic gallery. B. R.

Viennese Operetta Composers Renounce Their Austrian Nationality

PARIS, Jan. 4.—A Prague despatch says that the Viennese composers Franz Lehar and Leo Fall have renounced their Austrian nationality. Lehar is a naturalized Czecho-Slovak and Fall is a Slovene. Both will reside in Prague hereafter, making frequent visits to New York and London.



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"Goyescas" and "Sylvia" Revivals Arouse Admiration in Paris

Colorful Production of Granados's Opera Is Conducted by Chevillard—Delibes's Ballet Proves as Fascinating as in the Olden Days—Anna Pavlova Re-Appears—Pardeloup Concerts Rapidly Assuming a Significant Place in the Capital

PARIS, Dec. 18.—The most important events of the past week were the first performance in Paris of Granados's "Goyescas" and the re-appearance of Anna Pavlova. The Spanish opera has been looked forward to with the most intense anticipation, not only on account of the personal impression made by the composer when in Paris on his last visit, but also because certain of his piano pieces and arrangements for the piano of excerpts from "Goyescas" have attained a wide popularity.

The production was a brilliant one in every respect, the costumes having been designed by Zuloaga and Dethomas and the stage direction in the capable hands of Jacques Rouché. Musically the performance left nothing to be desired, and Camille Chevillard outdid himself. Before the second act Mons. Chevillard led to the conductor's desk and introduced to the audience Eduardo Granados, son of the deceased composer. He was acclaimed with tumultuous applause. He then took the conductor's baton and conducted the prelude to the act in a masterly fashion, after which he was the recipient of further plaudits.

The singing, too, was good in every case. Marthe Chénal as *Rosario* and Mlle. Lapeyrette as *Pepa* sang well and achieved new laurels. M. Laffitte and Cerdan sang with distinction the rôles of *Fernando* and *Paquiro* and the Spanish dancer, Amalia Molina, added much to the performance.

Preceding the opera, Delibes's ballet, "Sylvia" was given. This work has not been presented in Paris since 1892, when the scenery and costumes were destroyed by fire, so it came as a novelty to the present generation. The title rôle was assumed by Mlle. Zambelli, who won a triumph by her splendid dancing and expressive pantomime, recalling, to those who had seen the original production of 1876, the grace of Rita Sangalli, who created the part in the original production of the ballet.

Pardeloup Concerts Popular

The Pardeloup concerts are assuming a most important part in the musical world of Paris. Founded by M. Sandberg, they are conducted by René Bâton, who some years ago created a profound impression by his remarkable performances of works by contemporary French composers who considered him the conductor best fitted to give satisfactory performances of their compositions. Known at first only to a small circle of appreciative musicians, he quickly attained prominence, and a number of organizations tried at the same time to secure his services. He was conductor successively of the Concerts Populaires at Angers, the Société des Concerts Sainte Cécile at Bordeaux, and the concerts of modern French music organized by the publisher, Durand, in Paris. He was assistant conductor of the Concerts Lamoureux in 1910 when he conducted the Festival of French Music, after which certain German newspapers spoke of him as the "French Felix Mottl." He also conducted opera in South America, London, and various cities in Germany, Austria, Italy and France.

The present concerts are given in the old Cirque d'Hiver, which is usually filled by an attentive and interested audience. M. Bâton makes a specialty of new works and those unjustly forgotten. At a recent concert, the program consisted of the overture to Sacchini's "Edipe à Colone," two cello concertos by Tartini and Haydn, the Eighth Symphony of Bee-

thoven, "Pavane pour une Infante De-funte," Ravel and "Le Péri," Dukas. The soloist in the concertos was M. Van Isterdael, who gave a remarkable performance. I have never heard a more striking performance of the Eighth Symphony, and the extraordinary fashion in which M. Bâton brought out the richness

nently equal to his tasks of carrying out the nobility of the poem and of expressing the lofty sentiments of Bertheaux's hero.

The Société des Concerts du Conservatoire has for the first time placed upon its program the "Sauge Fleurie," one of the freshest inspirations and most exquisite orchestral morsels by the composer of "Fervaal."

The Société de Musique Indépendante introduced a new quartet for strings by Goossens and an interesting sonata for two clarinets by Francis Poulenc, whose "Rapsodie Nègre" is already well known in spite of the composer's youth. The "Madrigaal Vereeniging," a group of nine singers of both sexes from Amsterdam, conducted by Sem Dresden, has been giving remarkable concerts of the madrigals of the Renaissance period at the Salle Gaveau.

Ropartz for Strassbourg

Guy Ropartz, the eminent conductor-composer, has been engaged as head of



Left, Mlle. Zambelli as "Sylvia," in the recent revival of Delibes's ballet in Paris. Center, Léo Delibes, Composer. Right, Rita Sangalli, the "Sylvia" of the original production in 1876

of tone color and the adorable melodic line of "Le Péri" was nothing short of a marvel.

Chevillard's Offerings

At the Lamoureux Concerts, M. Chevillard recently gave a re-hearing of Lalo's beautiful suite, "Namouna," and on the same program the first performance of fragments of "Chryseis" by Tournemire after a poem by Bertheaux, including the prelude to the second act and portions of scenes three and four, excellently interpreted by Mme. Mellot-Joubert and M. Verroust. The work is a sort of sacred drama and the music is dramatic without ever descending to banality, as is so often the case with music of the theater. M. Tournemire has been emi-

nally equal to his tasks of carrying out the nobility of the poem and of expressing the lofty sentiments of Bertheaux's hero.

A performance of absorbing interest was the triptych of works by Debussy given at the Vaudeville-Lyrique. This consisted of "L'Enfant Prodigue," "La Demoiselle Elue," after the poem of Dante Gabriel Rossetti, and "La Boite à Joux." The first of these was written in 1884, when the composer was under the spell of Massenet. It is not often given and one is grateful for the opportunity of hearing it. "The Blessed Demoiselle" shows a very different Debussy. In this his genius is exhibited in full flower. It is easily understood

that the nature of the poem offers immense difficulties for a stage production, but the clever lighting and scenery admirable in design and mechanism, made the illusion complete. The incomparable talent of Mme. Croiza in the name part left nothing to be desired.

But it is to Giorgio Polacco that most of the credit is due, for his masterly conducting. "The Toy Box," as the title implies, is a children's ballet in four scenes. In this, Robert Quinault made the part of the *Polichinelle* a work of art and Mlle. Sakhy as the *Doll* was also excellent.

Pavlova Re-appears

Mme. Pavlova at the Théâtre des Champs Elysées is drawing large audiences. She has won especial favor in "La Libellule" and "Le Cygne" of Saint-Saëns.

An interesting recital was given in the Salle Erard by Stéphane Austin and another by Joseph Salmon in the Salle des Agriculteurs, the latter consisting of old music and preceded by an explanatory talk by Maurice Emmanuel. The association, "Pur la Musique," directed by Mons. Delgrange, has just given a concert in honor of Debussy, in which works of that master for strings, piano, flute, viola and harp were heard. The artists taking part were Mlles. Micheline Kahn, Gabrielle Gills and Meero-witch, Mme. Jourdan-Morhange, and Philippe Gaubert.

In the provinces, Germaine Senne and the violinist, Wuillaume, have been having success at Lille.

Hekking, the cellist, and Lucy Vuillemin, soprano, have been heard in Angers and at Nantes, Mme. Jane Bathori and Lucien Lambotte and Gaston Elcus, violinist, have been heard in concert.

ROBERT BRUSSEL.

Reddick Ends His Tour

William Reddick, New York pianist, accompanist and composer, returned last week to New York and has resumed his work in coaching and accompanying. Mr. Reddick has just completed a sixteen weeks' tour with Marie Morrissey, the popular contralto. He has also recently arranged a number of his Negro Spiritual settings for mixed chorus, owing to the demand for them in this form following their successful reception in solo form. They are now being published by Huntzinger & Dilworth.

Lenora Sparkes, soprano of the Metropolitan Opera Company, will be heard in concert on the afternoon of Jan. 15. Roger Deming will act as accompanist.

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Alfred Cortot's Pianistic Art Bewilders Philadelphians

Pianist Gives a Memorable Performance of Rachmaninoff Concerto—Stokowski at His Best in Tchaikovsky's Fifth

By H. T. CRAVEN

Philadelphia, Jan. 5, 1920

EVEN in a season plethoric with pianists, Alfred Cortot maintains a distinguishing artistic ascendancy. The gifted Frenchman, who was the soloist at the Philadelphia Orchestra concerts last week employs methods which are the reverse of spectacular. He is devoid of platform mannerisms and showy artifices. He extends no invitation to merely superficial praise. It is therefore all the more gratifying that his worth, first disclosed in this country a year ago when he played with the Paris Symphony under Messager's direction, should now be firmly recognized and fervently admired. There was no mistaking the sincerity of the plaudits which he won from two large audiences at the Academy on Friday afternoon and Saturday evening. Opulent subjective art, akin to that evoked by the violin of his compatriot, Thibaud, triumphed unequivocally in M. Cortot's performance.

Of course this pianist has a brilliant technique. That is the indispensable preliminary exhibited by most concert stars nowadays. But Alfred Cortot explores the spiritual depths of music. In the most genuine and unaffected way he is among the most poetic of pianists. Refinement is also one of his characteristic artistic traits; but it is unshadowed by anything approaching feminism or sentimentality.

His vehicle last week was Rachmaninoff's Concerto No. 3 in D Minor, a work admirably in keeping with the performer's evident temperament. This score, although a novelty here, was written ten

years ago. To it a fellow pianist has contributed a wealth of introspective beauties and has developed them with a high sincerity of purpose and a noble dignity of design. If the coloring is Russian it is not of the mawkish, soul-sick hue. The climaxes are not merely hectic, but they are conceived in the clear spirit of tragic puissance. The work is, indeed, endowed with technical, poetic,

melodic assets, which should insure its permanence in concert repertoires.

M. Cortot mastered the formidable difficulties of the solo part with a plastic and imposing fluency. His runs in the driving finale were lyrical and sparkling. He legitimately developed the solemn grandeur of the opening allegro and the tenderness of the brief intermezzo. There were discerning auditors who observed on Saturday night that it was unlikely that such pianistic artistry would be revealed again in the Academy this season, unless M. Cortot, or the composer himself, should return. Sergei Rachmaninoff, who was present, bowed in acknowledgment of the enthusiasm inspired by his impressive score.

Mr. Stokowski explored a field in which he is easily one of the dominant conductors of the day. The surging romance of the Tchaikovsky Fifth Symphony vibrated anew under his mag-

netic bâton. The gorgeously riotous finale was imposingly read. The sentiment of the second movement, which is so easily overdone, was treated with gratifying restraint and its effect thereby admirably enhanced.

An iridescent performance of "The Bartered Bride" overture began the program and prompted reflections as to why—especially now that Czecho-Slovakia is free and regnant—the magnificent genius of its foremost composer is not more recognized by the great orchestras. A full hearing of "My Country" is certainly in order. There would be gratitude even for its fairly familiar movement, "On the Banks of the Moldau," that masterly translation of patriotism and rhapsodic descriptive poetry into terms of music.

And why should the Metropolitan neglect "The Bartered Bride"? Destiny is once more available.

What the critics said when Charlotte Peegé appeared for the second time with the St. Louis Symphony Orchestra before a capacity audience

Charlotte Peegé, as Soloist,

Wins Enthusiastic Reception

The soloist was Charlotte Peegé, who had sung with the orchestra a few years previously, and whose appearance yesterday won for her a host of new friends and admirers of her art. She displayed a voice of excellent quality, and her masterly conception of both offerings, which were sung in flawless fashion, earned for her the well-merited tribute of the audience.—*St. Louis Westliche Post*.

Miss Peegé yesterday enhanced the favorable impression made four years ago. Her first offering was the aria from Gluck's "Orpheus and Eurydice." The soloist's deep and well controlled contralto was heard to advantage in the recitative introduction to this aria and in the lament of Orpheus, which is the

main part thereof. Miss Peegé's low notes are mellow and her voice is what might be called a "friendly" one. She received an especially hearty welcome on her re-appearance in St. Louis, the audience being as appreciative as it was large.—*St. Louis Star*.

Miss Charlotte Peegé, the soloist, exhibited a firm, smooth contralto voice, which she handled with assurance in the classic "Adieu, Forêts," from Tschalkowsky's "The Maid of Orleans," and the more melodious aria, "Che farò senza Eurydice," from Gluck's "Orpheus and Eurydice."—*St. Louis Post-Dispatch*.

Charlotte Peegé, a contralto of merit, was the soloist. She has a lovely voice, excellent training and pleasing presence, and her rendition of the two arias left nothing to be desired.—*St. Louis Correspondence in "Musical Leader"*.



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Yuletide brings with it each year the performance of Handel's "Messiah" by the Oratorio Society of New York. The house is always crowded, the audience considering this musical feast as a quasi-religious matter, taking devout pleasure in what is offered it. So it was on Tuesday evening, Dec. 30, this year, when, under Walter Damrosch's baton, the same choral forces and the orchestra of the Symphony Society gave the time-honored work with Frieda Hempel, Emma Roberts, Morgan Kingston and Fred-eric Patton as soloists.

To hear orchestral playing of the highest type one must attend concerts in New York City. To hear choral singing this is hardly the case. Barring its two splendid women's choruses, the St. Cecilia and the Schumann clubs, our metropolis offers less in choral singing than some of our provincial cities, where the good people who sing have more time to attend rehearsals and take a greater interest in choral societies than do New Yorkers. The Oratorio Society is a veteran organization; its singing does not seem to improve. There were no choral highlights in the performance last week; Mr. Damrosch led somewhat phleg-

matically and the chorus sang much of its music in similar fashion, nor was there much that was exciting in the orchestra's performance of its part, except a few errors in the strings that ought not to occur in so simple a score. The soloists offered much pleasure. Mme. Hempel proved her skill in oratorio, her first appearance in this field in a city which has come to know and prize her as one of the most formidable operatic and recital singers of the day. Miss Roberts brought earnestness to her work, though her voice sounded somewhat small, due, we are told, to her being indisposed. Mr. Kingston knows the oratorio style and made much of his solos. Mr. Patton, a rising young bass-baritone, delivered his music with fine resonant quality and authority. The audience was quick to recognize the merit of a new singer, who ought to become one of the greatest oratorio singers this country has produced.

Frank L. Sealy presided at the organ in his usual satisfying manner.

A. W. K.

Harriet McConnell Presents Tirindelli Songs in Concert

Four songs by Pier A. Tirindelli were a feature of the *Globe* concert at the De Witt Clinton High School, New York, on Dec. 24. They were "L'Ombra di Carmen," "I Love Thee No More," "Three Mysteries" and "Risveglio" and were admirably sung by Harriet McConnell, gifted young contralto, accompanied by the composer at the piano. There was much applause for the group and singer and composer shared in it.

GRAINGER RECITAL, A MEMORABLE TRIUMPH

Pianist Gives First New York
Program Since Release
From Army

For the first time since his release from the army, Percy Grainger appeared in New York in a recital at Aeolian Hall on Saturday afternoon, Jan. 3, and achieved one of the greatest triumphs he has yet won in his American tours. The hall was so crowded that several hundred seats had to be placed on the stage to accommodate the overflow.

It was a memorable recital, an electric performance, in which the air was charged with the dynamic quality of the amazing young Australian pianist's personality. Mr. Grainger is the rarest of artists, always refreshing, always joyous in his manner, always conscientious in his performances. This time he had a magnificent program, opening with the Busoni version of the Bach Chaconne, which he played gloriously, followed by Cyril Scott's Sonata, Op. 66. In a program note Mr. Grainger stated that he considers this the most significant sonata since Brahms. Whether one agrees with him or not, one must admit that it is at any rate one of the most significant modern works in extended form. His performance of it was thrilling, full of enthusiasm and alternately poetic and thunderous. There is big thought in this free and full-voiced sonata and Mr. Grainger is a mighty exponent of it. For he knows the music of Cyril Scott as no other pianist in our land and he believes in it. *So do we.*

Debussy had a group all to himself, the "Clair de Lune," the "Reflets dans l'Eau" and the "Jardins sous la pluie." Here Mr. Grainger charmed; his touch has never seemed more limpid, more liquid and he evoked the spirit of the great French modernist in silken half lights. As an extra to the group he played the E Flat Intermezzo of Brahms (the Scottish folk one) delightfully. There was a new Prelude by Alexander L. Steinert of Boston, good piano music of no great individuality, rather long and rather in the manner of a music drama's love duo, Howard Brockway's fascinating setting of an Armenian folk Wedding March and R. Nathaniel Dett's "Juba" from the suite "In the Bottoms." The last-named piece was so vociferously applauded that Mr. Grainger had to repeat it. It is a popular affair, which, in his hands, becomes the most exhilarative and fascinating kind of Negro dance tune.

Of his own music he played his new piano version of the delectable "Molly on the Shore," his Lullaby (Tribute to Stephen Foster) and his British folk-setting, "Country Gardens." How he played these no one can describe. It was Percy Grainger at his best and to know what that means, one must go and hear him. Enthusiasm ran high and encores at the end were granted, among them his own "McGuire's Kick," "Shepherd's Hey" and the beautiful "Irish Tune from County Derry." A. W. K.

Ovation for Kreisler in Washington

WASHINGTON, D. C., Dec. 22.—Under the local management of T. Arthur Smith, the third concert of the new York Symphony Orchestra, Walter Damrosch, conducting, was heard recently before a capacity house. The soloist of the occasion was Fritz Kreisler, the violinist, who received an ovation. W. H.

Flonzaleys Play D. G. Mason's Quartet on Negro Themes Privately

On the evening of Tuesday, Dec. 30, the Flonzaley Quartet played at the home of Mrs. E. J. De Coppet in New York City for their hostess and some invited guests. Messrs. Betti, Pochon, Bailly and d'Archembeau co-operated in a first performance of Daniel Gregory Mason's Quartet on Negro Themes, Op. 19, which they are to play in public at their concert at Aeolian Hall on Jan. 20. The work is dedicated to them and is still in manuscript. A hearing was given another American work in a Poem by John Beach, an American composer, formerly of Boston, who has made his home in France and Italy in recent years and has now returned to America.

Elizabeth Rothwell To Sing Third Bee- thoven Society Program

Mme. Elizabeth Rothwell will be one of the assisting artists at the third concert in the series given by the Beethoven Association at Aeolian Hall, New York, this season. She will be heard in a group of the composer's Scotch songs, with piano, violin, and 'cello accompaniment, and a second group chosen from the wealth of practically unknown lyric material which Beethoven left to the world.

Olive Nevin Returns From Successful Middle West Tour

Olive Nevin has returned to New York after giving a successful pair of concerts, one in Chicago and one in La Crosse, Wis. In La Crosse Miss Nevin was heard on the program with Edna Gunner Peterson, pianist, and Mrs. Helena Stone Targerson, both of Chicago. Miss Nevin will be heard in recital later in the season with her cousin, Gordon Balch Nevin.

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Giovanni Martinelli

QUANDO TU CANTI (When You Are Singing)

Sung by Giovanni Martinelli
Theo Karle

VATICINIO (Prophecy)

Sung by Gabrielle Besanzoni
Charlotte Lund
Giovanni Martinelli

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Sung by Harriet McConnell

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DALLAS, TEX.—Dorothy Achenbach, pianist, was heard as soloist recently, with the Schubert Choral Club in the City Temple.

RUTLAND, VT.—The Mountain Ash choir of male voices appeared recently at the Playhouse and gave much pleasure to a good-sized audience.

PORTLAND, ORE.—Mrs. Frank Taylor has been appointed chairman of the music committee of the Oregon State Federation of Woman's clubs.

HUTCHINSON, KAN.—Sousa's Band gave two concerts in Convention Hall on Dec. 23. At the matinee concert the high school pupils joined in a community sing.

ALBANY, N. Y.—The Harmony Club, directed by Helen M. Sperry, gave a recital Dec. 30 at the First Reformed Church, assisted by Lucille Walter, soprano.

PHILADELPHIA—Anna Hettiger, pianist, and Cecilia Bonawitz, violinist, were heard in numbers by Bach, Chopin, MacDowell, Drla, Kreisler and Liszt, in a recent recital at the Zeckwer Hahn Musical Academy.

TROY, N. Y.—Mrs. Andrew H. Thompson, Jr., has been engaged as soprano soloist of the Fifth Avenue Baptist Church quartet choir. Joseph Delakoff has resigned as precentor owing to his removal to New York.

CHICAGO.—Anna Brinda, soprano, pupil of Grant Hadley, sang at St. Paul's M. E. Church, Nov. 23. Mrs. H. E. Stone and her gifted sister, Pearl Hughes, both pupils of Mr. Hadley, are preparing themselves for duet work.

JACKSONVILLE, FLA.—Annetta Ribecova, soprano, is appearing with Vessella's Band at a series of concerts at the Duval County Armory, where she won an instantaneous success with the large crowds in attendance.

PORTLAND, ORE.—Rudy Seiger and orchestra gave an excellent program in the Fairmont Hotel lobby recently. The assisting artists were: Alberta Livernash-Hyde, pianist; Mme. Silva, soprano, and Rebecca Holmes, 'cellist.

OKLAHOMA CITY, OKLA.—An orchestra is being organized in connection with the Apollo Club. Edward M. Cooke is director. It will consist of about twenty pieces, and will assist the club in concerts. Plans for a concert tour are being considered.

ALBANY, N. Y.—Mackinnon's setting of Milton's "Nativity Hymn" was sung for the first time in Albany, Dec. 28, by the choir of the First Presbyterian Church, under the direction of Dr. Harold W. Thompson, organist and choirmaster.

BARRE, VT.—At the Goddard Seminary concert held recently, those who appeared included the Girls' Glee Club and Verna Sartell and Sylvia Beaulie, pianists; Vera Benjamin, Hazel Billings, Lillian Johnson, Marjorie Kent, Dorothy Shaw, Mary Allen, vocalists, and Edward Hamel, bass.

PHILADELPHIA.—A sonata recital was given lately at the Combs Broad Street Conservatory by Clarence Cox, pianist, and Josef Noll, violinist. Their program was made up of Beethoven's Sonata, Op. 30, No. 2; Cecil Burleigh's "The Ascension" Sonata, Op. 22; and Emil Sjögren's Sonata, Op. 19.

TORONTO, CAN.—The Speranza Musical Club gave an excellent entertainment to the soldiers at Davisville Hospital on Dec. 19. The soloists were Jeanette Barclay, Jocelyn Clark, Esther Cassels and Ella Harcourt. Dorothy Wade gave some excellent violin numbers, Mrs. W. B. Woods being the accompanist.

LONG BEACH, CAL.—The Philharmonic Course, managed by William C. Mills, brought Sousa's Band to this city on Nov. 27. The band appeared at the Municipal Auditorium before a capacity audience. For the third concert in the course, Mr. Mills presented Albert Spalding, violinist, with André Benoist at the piano.

SAN FRANCISCO, CAL.—A comic opera was given recently by the San Francisco Musical Club, entitled "The Strike." The music was written by Mrs. Josephine Crew Aylwin, and the libretto by Marion Cumming, both members of the club. The opera was produced under the direction of Paul Steindorff, who also conducted the orchestra.

WASHINGTON, D. C.—A. C. Hayden, a well-known Washington musician and orchestra director, has been re-elected president of Local No. 161, American Federation of Musicians, for the thirteenth consecutive time. There was no opposition. Mr. Hayden is the musical director of Moore's Garden Theater here.

CHARLES CITY, IOWA.—A new orchestra of eight members has been organized with T. Silbeck as director and violinist. F. H. Koch, formerly with Innes' Band, plays the flute and piccolo. The other members are Aden Schnar, cornet; George Brockett, clarinet; Emil Huxal, trombone; A. E. Jones, bass; E. H. Holmquin, tympani and drums; Bessie Allen, piano.

BANGOR, ME.—On Dec. 17 the members of the Schumann Club were the guests of Mr. and Mrs. Frank R. Atwood at Andrews Music House, where they were entertained by Mr. Atwood with an instructive talk on the development and history of the piano. A short musical program was given by Mr. Atwood, and Anna Strickland, soprano, sang Cadman's "At Dawning."

DETROIT, MICH.—On Dec. 14, the Ypsilanti Normal Choir, a chorus of two hundred voices under the direction of Frederick Alexander, gave a program of Christmas music at the North Woodward Congregational Church. On Dec. 14, Thomas Whitney Surette gave another of his absorbing lectures at the Arts and Crafts Theater, his subject being "Brahms Symphonies."

JERSEY CITY, N. J.—Dr. Alfred G. Robyn, composer of many popular songs, was the speaker at the Christmas Community Center Concert in one of the public schools when he told an audience of over one thousand people how he came to write some of his most popular songs. On the program with him were Gerald Reidy, a young violinist of Jersey City, and William Ebann, 'cellist.

SEATTLE, WASH., Dec. 29.—Clifford W. Kantner, who has been prominent in the campaign for better music in Seattle, and who was candidate for one of two positions open in the school board, withdrew shortly before the recent election in favor of W. J. Santmyer and G. H. Walker. Mr. Kantner, in withdrawing, stated that he would continue to stand for improving of musical conditions in the city.

LONG BEACH, CAL.—The Zoellner String Quartet was the first offering in the Polytechnic High School Concert Course, Dec. 10. A reading of Charles Wakefield Cadman's opera "Shanewis," with musical illustrations, was given by the Woman's Music Study Club, Dec. 14. Those taking part were Hazel L. McLaughlin, Annie L. Daugherty, Wayne Middough, Ferne C. Burson and Mrs. McKinley.

PORTLAND, ORE.—A Christmas antiphonal service was sung on Sunday morning at the English Lutheran Church by two choirs with the following soloists: Ruth Agnew, Mrs. Petronella Connolly-Peets, Mrs. A. B. Halderman, Mrs. Carl Hanson, Master Allan Balda, Dr. Harry B. Moore, Halfred A. Young, Ballard Smith and Louis G. Strang, choir

director, and Mrs. J. Harry Johnson, Organist.

ZANESVILLE, O.—The Thursday Matinee Music Club recently presented its members in recital, Cora Jean Geis, soprano; Ralph Hanlon, tenor; Helen Garrett, Norma Darling, Martha Mulvey and Lee Balo gave the program. Mrs. Ferd Koska and Miss Geis gave adequate support at the piano. Francis Buckmeyer, head of the Buckmeyer Conservatory of Music, recently gave an orchestral concert at Grace M. E. Church.

MADISON, WIS.—The University Regimental Band recently gave two stirring Sunday afternoon concerts at the gymnasium under the direction of William E. Yates. The Mozart Club gave its first Sunday afternoon concert recently, at which more than 1,000 persons attended. Frances Heim was a delightful soprano soloist. The club did its best work in "The Cossack" by MacDowell. Alexius Baas is director of the organization.

BROOKLYN, N. Y.—The December Musicales at the Brooklyn Music School Settlement was a delightful affair. Mme. Lyska, a noted Polish singer, interpreted the program with intelligence and lovely feeling. A string quartet comprising Maurice Buskower, Israel Cohen, Benjamin Buro and Isadore Giffin was effective in Haydn's Quartet No. 10 in G Major and his "Minuet." Mrs. Emil Boas accompanied well at the piano.

TORONTO, CAN.—Minetta Evans-Long has joined the staff of the Hambourg Conservatory of Music as piano instructor. Miss Spire is another pianist who has recently joined the staff, while Florentina Naplowsky, a Russian musician who has recently come to Toronto, is another addition. Mrs. J. Secombe has accepted the position of soprano soloist at Davenport Presbyterian Church. For several years she was at Danforth Methodist Church.

ALLENTOWN, PA.—A concert was given lately in Salem Reformed Chapel by the Royal Welsh Concert Company, whose personnel reads: Pauline Corella, soprano; Ricarda Bonelli, baritone; Ruth Collingsbourne, violinist, and Edith Gyllenberg, pianist and accompanist. It was the first of a series of concerts at the High School auditorium under the auspices of the musical department with Warren F. Acker at the head. All the soloists acquitted themselves ably.

TORONTO, CAN.—A pleasing event took place at the Toronto Conservatory of Music when the choir of Timothy Eaton Memorial Church presented Dalton Baker, who for the past five years was their organist and choirmaster, with a valuable silver compote bowl suitably engraved, and accompanied by an illuminated address. Solos were delivered by Marjorie Brush, Sadie Duncan, Gilbert Hart and Irving Lavine. A presentation was also made to Mrs. Eileen Millet Low, the soprano soloist of the church.

NEW BRITAIN, CONN.—The Universal Glee Club gave its first concert at the Elks Club Hall on Dec. 19, with John A. Lindsay as director, Kathryn E. White as pianist and Wesley W. Howard of Hartford as tenor soloist. At the First Congregational Church on Dec. 21, a service of carols was given by Theron W. Hart, organist, H. E. Anderson, violinist, Mr. Schaeffer, cellist and the quartet, Mrs. H. E. Horton, soprano, Mrs. M. H. Tuttle, contralto, Mr. Chas. J. Stuhlman, tenor, and Mr. Marc A. Schaeffer, baritone.

PORTLAND, ORE.—Students of Jocelyn Foulkes gave a program of piano music recently. Eleanor Woodward read a paper on "Mozart" and a synopsis of the story of Peer Gynt was given by Francis Myra Elmer. Solos were played by Anita Hughes, Lois and Grace Caorness, Ardis Welch, Winnifred Muns and Louise Cameron. George Wilber Reed, presented Alice Bander, contralto, of Bremerton in an informal program at his studio recently. Franck and Beatrice Eichenlaub presented Helen Harper, violinist, and Jean Harper, pianist, last week.

JERSEY CITY, N. J.—Jersey City had a real musical Christmastide, the choir of Emory M. E. Church, under William D. Pagdin, sang "The Messiah" on Dec. 29 to a congregation of fully 800. The solo parts were sung by Mr. Pagdin, tenor; Fred Patton, bass; Antoinette Bondreau, soprano, and Mrs. Pearl Benedict Jones, contralto. Parker's "Star of Bethlehem" was given by John Stanerwick at the First Presbyterian Church. William

Dorfman, violinist, assisted. The St. Cecilia Choir of St. John's P. E. Church, under Archibald Sessions, gave Cadwick's "Noël."

BANGOR, ME.—A fine program was given by the Bangor Symphony Orchestra, Horace M. Pullen conductor, in the city hall on Dec. 17, before an audience of good size. Especially fine was the playing of the *Andante con moto* movement from Schubert's Seventh Symphony, Samuel Coleridge-Taylor's "Scenes from an Imaginary Ballet," and Godard's *Adagio Pathétique*. André's "Liebesgefluster," for two flutes and string orchestra, was received with enthusiasm and encored. Henry Hadley's "Silhouettes" and Beethoven's "Coriolan" Overture completed the altogether delightful program.

ALBANY, N. Y.—Christmas music featuring ancient carols were sung by a double quartet at the meeting of the Monday Musical Club, with the vocal program directed by Mrs. Walter L. Hutchins and the instrumental by Agnes E. Jones. Solo numbers were given by Mrs. W. D. K. Wright, Madelyn Preiss and Mrs. Horatio S. Bellows, contraltos; Mrs. G. Ernest Fisher, Mrs. George J. Perkins, Mrs. Raymond N. Fort, Mrs. William B. Smith, Lucille Walter and Mrs. Winfield H. Snyder, sopranos; Mrs. Peter Schmidt, violinist; Agnes E. Jones, pianist. The accompanists were Mrs. James H. Hendrie and Mrs. George D. Elwell.

SAN FRANCISCO.—The Pacific Musical Society gave a delightful musical program on Dec. 11 at the St. Francis Hotel, as a Christmas entertainment. The program was directed by Mrs. M. E. Blanchard. The numbers of the evening were given by Mrs. J. E. Laidlaw, Mrs. Celine S. Olsen, Augusta Hayden, Mrs. Ward Dwight, Mrs. Benjamin M. Stich, Mrs. Charles S. Ayers, Mary Shannon, Mrs. F. B. Wilson, Mrs. Arthur J. Hill, N. Corpening McGee, Mrs. Byron McDonald, Charles Lloyd, Elvira Swain, Mrs. Alice G. Poyner, Albert Rosenthal and Mrs. Poyner. The accompanists for the evening were Mrs. Josephine C. Aylwin, Elsie Young and Walter Wenzel.

PHILADELPHIA, PA.—"Rose Garden Day" (Dec. 16) of the Matinée Musical Club gave opportunity for the effective display of the admirable talents of the club members in a solo capacity. The program, which was under the direction of Mrs. John P. Leigo and Elizabeth Latta, was composed entirely of the artistic offerings of members of the organization. Piano solos and duets were played by Mary Miller Mount and Elizabeth Gest, and Florence Adele Wightman; violin numbers by Nina Prettyman-Howell, and vocal solos by Viola Brodbeck, soprano; Anna Marshall Grey, piano; Laura K. Gerhard and Helen Q. Batzell, contraltos. The accompanists were Mrs. Mount, Miss Gest and Mrs. Helen Boothroyd-Buckley.

PORTLAND, ORE.—The Sunday concerts at the Public Auditorium have not been as well attended as it was hoped they would be and financially have not been a success, but at the meeting on Friday of the committee in charge of the concerts it was decided that these concerts should be continued throughout the remainder of the season in the interest of the general musical education of the city. A musical pageant under the direction of Mr. and Mrs. George Hotchkiss Street was given last Sunday night at the Community Church. They were assisted by Irene Alleman, soprano; L. Bowlin, tenor; Arthur Strickland, baritone; and Alice Johnson, accompanist. Special numbers were "O, Babe Divine" (Hamblen) for soprano and "Nazareth" (Gaudinod) for baritone.

TORONTO, CAN.—Christmas services in the local churches were given up to music on Dec. 21. Special programs were provided in most of the churches. The choir of St. Andrew's Church on King Street sang the old favorite Christmas anthems and carols with excellent effect under Dr. Norman Anderson. Similar services were held in the Metropolitan Church under Dr. Fricker; at St. Paul's Church under Dr. Healy Willan; Jarvis Street Baptist under Dr. Broome and at St. James Cathedral under Dr. Albert Ham. At the close of the evening services at St. Anne's Church the choir, under the direction of E. W. Miller, sang a number of Christmas carols in fine style. The choir of Bloor Street Baptist Church sang "The Manger Throne" under D'Alton McLaughlin, organist and choirmaster. The soloists were Lillian G. Wilson, Florence Fenton Box, Edward C. Johnson and Arthur Brown.

In New York Music Schools and Studios

Many artist-pupils of Adele Luis Rankin, New York vocal teacher, were heard in various recitals recently. On Nov. 23, at a concert of the Community Center Association in Jersey City, Rae Russell, Elsie Baird, Elizabeth Haas, Helen Knoeffler and Elsie Ehrhart, assisted by Loretta O'Connell, pianist, and Donato D'Onofrio, flautist, gave a delightful program of wide range and interest. Miss Rankin was also heard and sang charmingly with flute obligato Minora's "Shadow Song."

On Dec. 2 in Wanamaker's Auditorium Misses Russell, Baird and Haas were the principal singers. Their offerings included classic and modern groups and Miss Baird was especially pleasing in Japanese traditional songs. These unique works has brought requests for many appearances. On Nov. 29 she scored at a concert given by the Japanese Merchants Association, Dec. 6, at the New Thought Religious Society at the Hotel McAlpin, Dec. 20, Civic Club and Dec. 23 at the American Legion.

A recital was given by Michael Posner, composer-violinist in his New York studio on Dec. 22. B. Livitzky, a talented pupil of Mr. Posner's, scored in an excellent interpretation of Bruch's, G Minor Concerto. Mr. Posner played impressively Bach's "Ciaccona," revealing admirable technique and breadth of tone. Bianca del Vecchio, who came to New York after a successful concert tour throughout Europe, contributed several piano solos, among these being "Avalanche" and "Polichinelle" by Michael Posner. They were brilliantly played and cordially received.

A large variety of interesting work is being done by pupils at the Harrison-Irvine Studios in Carnegie Hall. Helen Desmond, the gifted pianist, artist-pupil of Mrs. Harrison-Irvine, is to tour with the Russian Symphony before giving her

annual Aeolian Hall recital on Jan. 31. The marriage of Ruth Bingham, pianist, a next season's musical debutante, to Major Harrison Hermann at Fort Ethan Allen is announced. Laura Bristol, soprano, was recently married to Hubert Draper White, and Marjorie Howe, pianist, of Roselle, N. J., to H. Leigh Gerstenberger. Olive Foster, of Boston, who is coaching with Mrs. Irvine in both voice and piano, is to appear in the leading rôle at the Junior League Opera performances this year. Minette Buddecke, soprano, of the "East Is West" company, is soon to appear in recital. Another promising pianist is Nell Hanks of Boston. Nell Houze of Jacksonville, Fla., Athalie Lombardi of Detroit, and Ethel Guckenheimer of Savannah are all earnest workers in the Harrison-Irvine studios.

Dorothy Wolfe, soprano, pupil of Mme. Anna E. Ziegler, on Dec. 23, sang for the wounded soldiers at Polyclinic Hospital, New York, assisted by Evelyn Olliphant, toe dancer.

Leo Braun has been unusually busy since he reopened his studios in the Metropolitan Opera House. A number of his pupils are attracting considerable attention in the musical and theatrical fields, among them being: Leola Lucey, who just returned from a very successful tour booked for her by the Edison Company; Carmela Ponselle, who is preparing a recital program which she expects to give in the early Spring at Aeolian Hall; Kathryn Yates, with "Miss Millions"; Finita de Soria, Yolanda Pressburg, Leonard Tresilian, Cora Mayo, Nonette, Hazel Washburn, Minerva Coverdale and others. Mr. Braun is organizing a singing society which promises to be ready for rehearsals in the early Spring. Several devotees of music have pledged their cooperation in establishing this society.

Roda Marzio Appears with Newark Opera Association

Roda Marzio, young American soprano, sang the rôle of Santuzza in "Cavalleria Rusticana" with the Newark Grand Opera Company at the Orpheum Theater recently under the direction of Maestro Carlo Peroni, of the Scotti Grand Opera Company. Miss Marzio, who is only twenty-two years old, appeared as prima donna soprano with the Italian Lyric Federation at performances of "Cavalleria Rusticana" and "Pagliacci." Her last appearance in New Jersey was at the Elizabeth Benefit Opera for the Italian War Refugees.

Orchestral Society of New York Will Give Concerts at Century Theater

The Orchestral Society of New York, Max Jacobs, conductor, will give its remaining two subscription concerts of the season at the Century Theater instead of Aeolian Hall, on Sunday afternoons, Jan. 18 and Feb. 29. At the January concert the soloists will be Jacques Thibaud and Marguerite Namara; at the February concert, Max Rosen and Gladys Axman. An additional concert will be given at the Century Theater on March 21 with Ema Destinn as soloist.

Raisa Takes Out First Papers

CHICAGO, Dec. 29.—Rosa Raisa, soprano of the Chicago Opera Association, is to become a citizen of the United States. Municipal Judge Fisher today issued first citizenship papers to the singer after she had formally renounced allegiance to Poland, the land of her birth. She said she was christened Raisa Burchstein and gave her age as twenty-six. Miss Raisa came to the United States from Italy in 1916 and has since made her home here.

Copeland and Duncan Dancers Capture San Francisco

SAN FRANCISCO, CAL., Jan. 4.—The Isadora Duncan Dancers and George Copeland, pianist, gave another enjoyable performance Sunday. The six dancers gave a series of scenes arranged from Gluck operas, which brought forth great applause. E. A. B.

DITTLERS IN CONCERT

Violinist and Pianist Introduce New Sonata by John Ireland

Played for the first time in New York, John Ireland's Sonata in A Minor, for violin and piano, heightened interest in a sonata recital at the Princess Theater Sunday afternoon, Jan. 4, by Herbert and Mary Dittler, two serious musicians of admirable interpretative gifts.

The English composer's work was preceded by Bach's E Minor Sonata and followed by the C Minor Sonata of Ernst von Dohnanyi. It did not suffer from the juxtaposition. Fluent, euphonious with agreeable themes that are not lacking in character or originality, constructed with patent musicianship, and free of the patchwork tendencies of much modern writing, the Ireland work impressed as one of solid worth. It was well played.

The Bach Sonata was nicely projected, and there were some really eloquent moments in the achievement of the Dohnanyi work. Both artists disclosed gratifying qualities of tone and nuance and an adequate technique, as well as a satisfying degree of mutuality. O. T.

Passed Away

Alfred Hallam

Alfred Hallam, aged sixty, widely known as a musical director and for more than twenty years director of music in the schools of Mt. Vernon and Tarrytown, died in the Roosevelt Hospital, N. Y., on New Year's Day, after a long illness. He was born at Rugby, England, and came to this country in 1893. While musical director of the schools in Mt. Vernon he compiled several books on hymnal music and edited and composed choral music and songs.

Six years ago he became director of the Skidmore Conservatory of Arts, Saratoga, N. Y., and later became musical director of the Chautauqua Institution. For two seasons he conducted the Labor Temple Chorus and People's Choral Union in this city and until he became ill he was song leader and director of the War Camp Community Service in Boston. He was a Mason and Elk.

Frank Pixley

SAN DIEGO, CAL., Dec. 31.—Frank Pixley, author of many musical comedy librettos, died here today, aged fifty-two, after a short illness.

With the late Gustav Luder Mr. Pixley wrote the librettos and lyrics of "The Burgomaster," "The Prince of Pilsen," "Woodland," "The Grand Mogul" and "King Dodo." He was managing editor of the Chicago Mail in 1892, editor in chief of the Chicago Times-Herald from 1899 to 1902. He was a member of the Bohemian Club, of San Francisco; Union League Club, of Chicago, and the Lambs and Players clubs of New York.

Fannie Hirsch

Fannie Hirsch, for many years prominent as a singer and teacher in New York musical circles, died at a private hospital in New York on Dec. 24 after a brief illness. She was at one-time solo soprano at Temple Emanu El and appeared in concert in New York and other cities with great success. As a teacher she also accomplished much excellent work. A tribute to her by her friend, William S. Brady, the New York vocal instructor, will be found on another page of this issue.

George Lowrey

BUFFALO, N. Y., Dec. 31.—The death of George Lowrey has deprived Buffalo of a sterling musician. Mr. Lowrey was a pianist of worth and an excellent teacher. In addition he was the organist and choirmaster of one of the Evangelical churches. F. H. H.

Giulio C. Sherbo

Giulio Cesare Sherbo, musician, died at his home in New York on Dec. 22, aged thirty-four.

JEAN BARONDESS

SOPRANO

Her Success in Recital at Aeolian Hall, New York on Dec. 23, 1919.

New York Times: Jean Barondess, a debutante soprano of native lyric gift. The tragic Russian group was most interesting, the singer giving it with dramatic intensity and in the original tongue.

Evening Sun: New to the test of public recital, Jean Barondess, a young soprano, had her first hearing at Aeolian Hall last night. A FRESH VOICE OF SWEET QUALITY IS HERS AS WELL AS GOOD TRAINING IN ITS USE AND PLACEMENT. The audience clearly liked her work and found her equal to the range of pieces her program set forth.

New York World: Miss Barondess possesses dramatic instinct and appears to get to the root of the song.

New York Herald: Miss Barondess has personality and temperament. Her voice is sweet in quality and clear. Her interpretations are intelligent.

Evening World: In the evening at Aeolian Hall Jean Barondess gave a recital that was OUT OF THE ORDINARY. SHE HAS A VOICE OF QUALITY AND WIDE RANGE; she has grace of manner



TEACHER AND PERSONAL REPRESENTATIVE:

LAZAR S. SAMOILOFF
Carnegie Hall, New York

and vivacity in expression that make her interpretations especially captivating. Her program was unhackneyed.

New York Tribune: Jean Barondess sings WELL at Aeolian Hall. Her voice is dramatic in quality, pure and resonant. Miss Barondess sang in Italian, French, Russian and English. She was at her best in the four Russian songs.

Evening Mail: Less nervous than the average debutante and with a far better equipment of voice and training, Jean Barondess appeared at Aeolian Hall, WHERE PURE SINGING WAS REQUIRED. MISS BARONDESS DISPLAYED THE TRUE BEL CANTO STYLE, in the dramatic Russian songs her emotional resources were quite convincing. It was an auspicious introduction for a singer. Several programme translations made by herself showed how much a singer might contribute to the enlightenment of her audience.

Richard Hageman played his usual masterly accompaniments and also responded to the enthusiastic applause for his own song, "Do Not Go, My Love."

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"Must Give Wagner Again Everywhere," Affirms Jean de Reszke

Famous French Tenor Resides Quietly Near Nice—Teaching as a Saving Distraction Since Death of Only Son in War—Proclaims the Singer's Debt to Bayreuth Master—Has Intense Longing to Visit America Again

Nice, France, Nov. 27, 1919

IT was with a feeling of the keenest curiosity that I looked forward to seeing Jean de Reszke again after all these years. When last I saw the unforgettable tenor, he was still thrilling thousands with his consummate art, which, unlike that of so many of his confrères, not only comprised a voice and the ability to use it, but virtually embraced every phase of which an opera singer may be capable.

After driving up to his castle-like "Villa Vergemere," outside of Nice and situated on a promontory offering a ravishing view of the Mediterranean, it was perforce Jean de Reszke's ever-faithful assistant, Mr. Noufflaud, who received the visitor. I was then ushered into a large veranda-like reception room, one side of which opened on the bluest of skies and the endless stretch of the sea.

As the famous tenor advanced to welcome me, I noted that he had grown very markedly stouter and, naturally, also had not remained untouched by the passage of years. And withal, there is still the same inexplicable fascination—generally summed up in the word "personality"—about Jean de Reszke today that was one of his greatest assets in the days of his never-to-be-forgotten *Lohengrin*, *Siegfried* or *Raoul*. He has the knack of making one feel at home immediately. In his presence there is no fencing for a topic of conversation. A discussion is in progress the moment one sits down. As I commented on the dream-like existence he must be leading in this beautiful retiro, Mr. de Reszke spoke of the great shock the death of his only son in the past war had given him and his wife, who ever since had been but a wreck of her former self, while he, of course, always had his teaching as a saving distraction.

"But," continued de Reszke, "even this distraction became impossible in our old familiar home in Paris, with its hundred and one memories, so I have come here to Nice, as much for the sake of my poor wife as for myself, and shall continue to instruct here until May."

A Wagner Champion

We then spoke of the war and its direct and indirect effects on the world of music and in this connection broached the recent re-instatement of Wagner in Paris.

Here Jean de Reszke remarked: "That is right; Wagner must be given again everywhere. For Wagner's music really represented a new epoch for us opera singers; in fact, gave us quite a new direction."

"Before Wagner we of the stage had been singing a mass of stereotyped operas with their hackneyed arias, duets, *terzetti* and ensembles, that scarcely ever gave the individual singer the opportunity to develop an artistic personality. With Wagner all this became different, for he created real characters for the operatic stage. And the value of Wagner's music I hardly need to emphasize. But, besides his music, Wagner also gave us literary creations that are to be cherished. Just take the 'Nibelungen.' As often as I have sung the operas of the Tetralogy, as often as I have studied them with pupils and more often still heard them, every time I take up the scores, or even only read the text, a thrill goes through me that stirs me to the very heart."

And then Jean de Reszke began to question me about America; the Metropolitan.

"I often have an intense longing to see my beloved America again," said he, "where I passed so many unforgettably happy seasons in the past."

"Why don't you come?" I asked. "I assure you the memory of you and all you meant has not faded away. Assuredly you would receive a royal welcome, especially from the many who still cher-



Jean de Reszke, Who Demands Restoration of Wagner's Works in the Opera

ish as a precious souvenir the remembrance of your rôles."

"Who can tell!" de Reszke replied with an impulsive gesture. "Perhaps I may some day. But, for the present, with my poor wife in such a state of mental suffering, such a plan is, of course, quite out of the question."

After a cordial invitation from the master singer to repeat my visit at Fontainebleau, where he will continue his teaching after May, I took my departure with the feeling of having seen at least one tenor who continued prominent and successful even years after the conclusion of his extraordinarily successful stage career. O. P. JACOB.

JOSIAH ZURO PLANS OPERA FOR MASSES

Director of School Will Give Performances at City Public Schools

Plans for a movement which is expected to help popularize opera, and bring it at nominal rates to the people, as well as give American artists occasion for public appearances, have been made by Josiah Zuro, head of the opera school now being run in connection with the Rivoli and Rialto theaters. These plans include the giving of opera each month at public schools in every district in New York City, at prices ranging from ten to twenty-five cents.

In order to test the idea Mr. Zuro is to

start his work with seven operas to be given next week at five public schools in the city, two on the east side, DeWitt Clinton High School, one in the Bronx, and two on the upper east side, at the uptown branch of the Y. M. H. A., and at the Manhattan Good-Will Club. These seven performances will be alike, and will include two acts of "Faust" and one act of "Pagliacci." They are both to be differently cast, and will present seven professional singers. A small orchestra will support the singers.

In discussing his plans, Mr. Zuro said that his first idea had been to give performances in order to permit opportunity for pupils at the school to get experience, but that the idea had grown, and he now wished to spread it beyond the school and give any professionals who applied and who passed the necessary requirements opportunities for hearings.

"The first attempts, I shall back financially myself," said Mr. Zuro, "but my means are naturally limited. I would like to see some sort of Civic Opera Society formed which would undertake the spread of such work. About fourteen performances could be given each month, distributed in every section of the city. Estimating five singers to a cast, each singer singing about four performances, about fifteen singers would get opportunities for hearing each month. This would certainly bring music to the people, and at the same time enable young artists to have hearings. The educational side, in particular, I would like to stress. Later on, if it were possible, I would like to give Saturday morning and afternoon performances for school children."

STRIKE CLOSES PARIS OPERA

Chorus and Orchestra Musicians Demanding Higher Salaries
(By cable to Musical America.)

PARIS, Jan. 4.—The Opéra is dark owing to a strike on the part of the chorus and orchestra. An audience of unusual size had gathered for the performance and after a considerable delay announcement was made from the stage that on account of the strike it would be impossible to present the opera scheduled.

The chorus singers at the Opéra are paid only about half what they would get at other Parisian theaters, their stipend amounting to about \$80 a month. The dancers receive about \$70, but this is the top figure for those who have been there twenty years or more. On account of the strike the Russian Ballet will probably not be seen as projected, and a concert planned for devastated villages has been abandoned. R. B.

Ellen Beach Yaw Returns to the Concert Stage; Scores in Los Angeles

LOS ANGELES, CAL., Jan. 3.—Ellen Beach Yaw, coloratura soprano, has returned to the concert stage after a long absence. Appearing recently in recital for the benefit of the Newsboys' Home, "Lark Ellen," named in honor of the gifted singer, Miss Yaw captivated her audience through her vocal artistry disclosed in a program of wide range and interest. She emphasized her previous successes and was recalled many times.

Noted Musicians to Act as Judges in Goldman Band Composition Contest

Edwin Franko Goldman, conductor of the Goldman Concert Band, who has offered a prize of \$250 for a new and original composition for band by an American composer, has secured a committee of prominent musicians to act as judges in the contest. Victor Herbert, Percy Grainger and John Philip Sousa will decide which work is to receive the prize.

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USE BELASCO DRAMA AS PUCCHINI OPERA

Caruso, Farrar and Scotti May Sing in Operatic Version of "The Son-Daughter"

Negotiations are being concluded by which "The Son-Daughter," in which Lenore Ulric is now appearing at the Belasco Theater, New York, is to be heard in operatic form. At the request of Giacomo Puccini, George Maxwell, Mr. Puccini's American representative, called on David Belasco last week and the preliminary arrangements for the operatic version of the play were completed.

After Mr. Belasco and Mr. Maxwell had agreed upon the details of the new opera Mr. Belasco turned over copies of the play, the prompt book and a complete set of the costume sketches to Mr. Maxwell, who forwarded them to Mr. Puccini in Italy. Mr. Maxwell announced that he would go to the composer in April.

"The Son-Daughter" is the joint work of George Scarborough and David Belasco. Geraldine Farrar, who attended the first performance, immediately became interested in Miss Ulric's rôle of *Lien Wha* as an operatic part. She came again and again, finally bringing Mr. Gatti-Casazza, general director of the Metropolitan, and Mr. Maxwell to see it with her. The arrangements just agreed upon followed Mr. Maxwell's hearing of the performance.

Miss Farrar, who is to sing *Lien Wha*, immediately sent Mr. Belasco a letter, in which she said, "I am delighted to think events will shape themselves so that this entrancing daughter of the Orient and her satellites may move to Maestro Puccini's melodies."

Caruso is expected to sing his first Chinese part in the opera when it is heard at the Metropolitan. Antonio Scotti, who it is thought may be cast for the rôle of *Fen Sha*, the gambler, saw the play for the first time last Tuesday night.

This will be the third Belasco production to provide Puccini with themes for his music, the other two being "Madama Butterfly" and "The Girl of the Golden West." Ever since "Madama Butterfly" Puccini has been interested in American ideas for operatic purposes.

Will Instruct Kirksville (Mo.) Public School Pupils as Instrumentalists

KIRKSVILLE, Mo., Dec. 30.—Raymond N. Carr, who recently resigned as assistant supervisor of music in the public schools of Minneapolis to become director of the department of music in the State Teachers' College, has inaugurated an innovation in giving instruction in orchestral instruments to all students who desire it. Those taking musical courses are allowed credit towards a degree. On Christmas Eve, assisted by the municipal band, 500 singers sang carols in the public square. The movement was organized by Mr. Carr.

Ciccolini To Wed Same Wife Third Time

DES MOINES, IA, Jan. 4.—Guido Ciccolini, tenor, and his wife are to be married for the third time on Jan. 8, the singer announced to-day. Ciccolini believes that the parties entering into a matrimonial contract should have three ceremonies performed. The Ciccolinis were married first on May 3, 1919, and again in New York a few months later.

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